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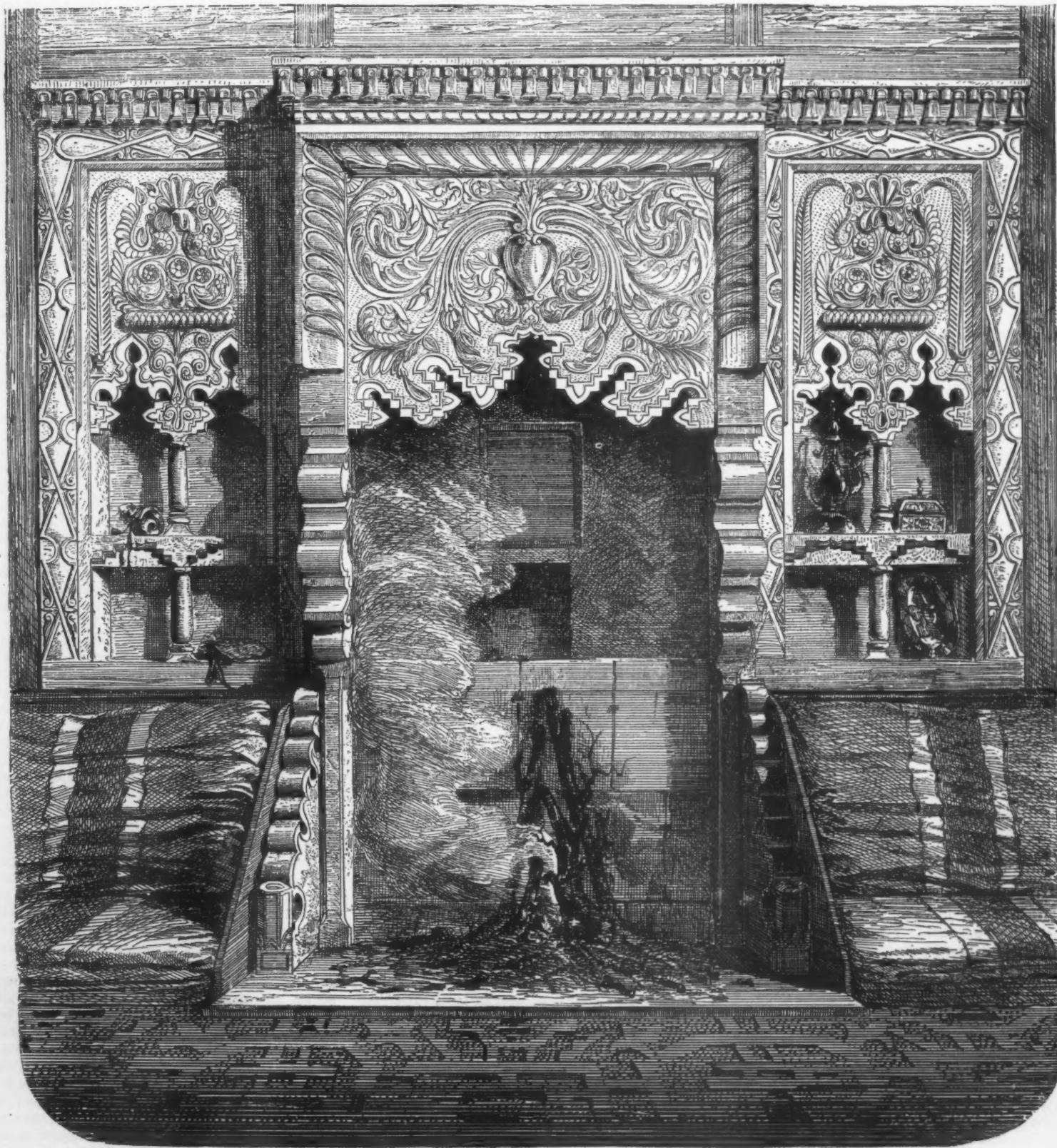
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OLD TURKISH FIREPLACE IN THE GOVERNOR'S PALACE AT KERESOUN.

(SEE "AN ORIENTAL LOUNGING-ROOM," PAGE 111.)

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THE SALE OF THE MORGAN PICTURES.

Though not, perhaps, the "greatest art event of the century," even if we admit that auction sales are the only art events worthy of notice, the dispersion at auction of the late Mrs. Mary J. Morgan's pictures must be considered the most important affair of the kind ever known in this country, and certainly the most notable incident of the season to artists and to all lovers of art in America. With however little knowledge the deceased lady got her collection together, it must be admitted that it contained many remarkable and some really important pictures. There were examples of Delacroix, Diaz, and others with great names, which could hardly be considered especially desirable; but, on the other hand, the Constable was superb, the Henners magnificent, the Decamps a beautiful example, and none but laudatory epithets could be applied to Breton's "Communicants," several of the Corots, and to most of the specimens of Daubigny and Rousseau. Altogether, it was an affair to be long remembered. The crowded American Art Galleries while the pictures were on exhibition, the well-dressed throng of buyers and interested spectators at Chickering Hall during the three nights of the sale, and the excitement caused by the extraordinary prices brought by some of the paintings, certainly have contributed to make the affair an event of unprecedented importance in its way. We can recall no auction of pictures in this country so cleverly managed. A few weeks before, it seemed almost impossible that the estate could lose less than half a million of dollars by the dispersion of the collection; but, through ingenious advertising in the daily press and the unintelligent competition of a few splurging buyers, this threatened deficit was reduced to about \$300,000—a mere trifle!

Let us follow the order of the proceedings. The first great name on the list was that of Fromentin, whose two water colors, "In Pursuit" and "Hawking," were bought by Mr. Schaus for \$725 and \$550, respectively, against the cost of \$750 each. Next came Troyon's small "Cattle and Horses"—started at \$1000, and bringing only \$50 more—and, with several unimportant pictures between, Mettling's disappointing "Domestic Interior." There is little in this picture of the sweet and powerful tone for which the artist is chiefly noted, and the \$800 paid for it was, perhaps, as much as it was worth. It cost \$3500. The appearance on the easel of the Landscape (No. 19), by Corot, brought out a starting bid of \$2000, which was rapidly followed by various advances, until it fell to Mr. Knoedler for \$9000, who, it is supposed, bought it for Mr. Charles Crocker, the Californian railroad nabob, who was destined to figure prominently in the three nights' sales. But he could almost have afforded to pay that price for it, to sell again, for it is very fine.

A number of barely middling specimens of Diaz, Matthew Maris, Meyer von Bremen, and Millet, the last a water color, went for prices beyond their deserts, when Bonvin's "Pinch of Snuff" was reached. This striking and lifelike portrait of an old lady fell to Mr. I. T. Williams for \$2,550. It is not by Léon Bonvin, as the buyer may have fancied, but by the Bonvin's brother Francis, a respectable but not a great artist. Mrs. Morgan, nevertheless, paid Cottier \$5000 for it. Again came a number of more or less well-known names, represented by small and mostly indifferent pictures, the most attractive of which, Louis Leloir's brilliant water-color design for a fan, representing the "Three Stages of Life," went for \$1900 to Mr. J. A. Garland. It cost \$3000. That painter of cold classic maidens, Hector Leroux, was appreciated to the extent of \$1675 for his "Sleeping Vestal," while, to anticipate, Lefebvre's "Sappho," outwardly as demure as any vestal, reached the heart and pocket of Donald Smith to the tune of \$4500, which, plus \$200, would be twice the sum it cost. This is a really fine example of one of the most accomplished draughtsmen of our time. The figure is of the size of life. The pose and the expression of the face convey the impression that M. Lefebvre's estimate of the poetess is the most favorable possible. The coloring, though not powerful, is delicate and harmonious.

Monticelli's triumphant fanfare, "A Garden Party," brought \$450, about a third of what Cottier sold it for; a small but interesting Rousseau, "Landscape and Cottages," \$3300; Jules Worms's "Spanish Market Day," \$2300, and Gérôme's "Vase Seller" was sold to Mr. Henry Havemeyer for \$4600. The sale of these four pictures preceded the "Sappho." So did Meissonier's

"In the Library"—knocked down to Knoedler for \$16,525—and Henner's "Sleeping Nymph" (\$2075), the finest bit of flesh-painting in the collection, we think. No words can do justice to the precision and refinement of touch displayed in this nude figure of a lady, whose skin shows no trace of exposure to the weather, and whose countenance is certainly not that of a woodland divinity. As in the other two Henners in the collection, and all the Henners that we have ever seen, there is not the least evidence of a poetic imagination in the picture. Lefebvre's "Sappho" is far beyond them in that respect; but, then, what painting! Lefebvre cannot touch it. Emile Rénouf's old boatman, hammer in hand, patching up his boat, wound up the first day's sale. It gave one an excellent idea of what this vigorous young leader of the very latest French school is capable of. It went for \$5050, against the \$7500 Mr. Schaus charged for it.

A remarkably fine Rousseau, though unfinished, showing a bit of rising ground in the forest of Fontainebleau, laid in with the warm ground-tones generally used by the artist for his evening effects (No 208), sold for \$9700. This picture at the Laurent-Richard sale, in 1881, brought 46,000 francs. We are told it was then much cracked. Now, it is as pretty and smooth as if it had just come from the artist. Connoisseurs who were in the bidding probably knew this; for Rousseau's exquisite "Twilight," which is covered with cracks, brought \$15,500, and was not dear at the price. It may be remarked that such cracks are not a detriment to a painting if they do not extend below the varnish. It is when the *paint* cracks the trouble begins; for then the picture must be retouched. The retouching, under such circumstances, can be detected by taking the canvas from the frame and holding it against the light. We may add that Rousseau's "Twilight" brought 19,500 francs at the Laurent-Richard sale, and at the Beurnonville sale 26,000 francs. Alma-Tadema's "Spring" was knocked down to Mr. Avery for \$7000.

The second night's sale began, like the first, with a number of small and unimportant pictures. George H. Boughton's "The Finishing Touch" and A. P. Ryder's "Landscape and Figure," which were among the very few paintings by Americans in the collection, went respectively for \$625 and \$225. To the astonishment of everybody, later in the evening \$1550 was paid for Joseph Lyman's "Waiting for the Tide," Mr. H. S. Wilson being the purchaser. Rousseau's delightful little study of a waterfall trickling from step to step down a series of narrow rock ledges was a bargain at \$1100—it cost three times as much—and a Jacque "Shepherdess and Sheep," for \$1850. Millet's "Wool Carder," coarse but characteristic, was bought by Knoedler for \$3650—it cost \$7500—and the same dealer secured the very beautiful Corot "Evening on a River" (23x18 inches) for \$4050. "The Convalescent Prince," a characteristic example of that imitator of Rubens in miniature, Leon y Escosura, went next to Mr. Wilson for \$2600, and then there were put up in succession three interesting little pictures, the very summary sketch of "Cleopatra," by Delacroix; the bounding and joyous "Young Satyr," by Knaus, and "St Michael's Mount," by Rousseau, which brought \$1250, \$3150, and \$3650, against the original cost of \$2000, \$1650, and \$4200 respectively. Bridgman's "Afternoon Hours—Algiers" brought \$1750. F. E. Church's landscape "Al Ayn" was knocked down for the sufficient sum of \$2050. The small Couture, "Faust and Mephistopheles," for which Mrs. Morgan gave \$4000, went for \$975. Knoedler paid \$450 for the tiny water color, "Italian Woman," by Fortuny, which is rather below the market value. Avery bought for a customer Millet's "Feeding Poultry," for \$4000, which was twice what it was sold for. The best Fromentin in the collection, an "Arab Horseman," painted with all the fire and animation of the artist, went for \$4050—a bargain.

Another perhaps authentic example of Delacroix, a landscape composition, sold for \$950. It should be authentic, for it cost Mrs. Morgan \$2500. It was followed by a Diaz, "L'Ile Des Amours," which went for \$3900, against \$12,000—the preposterous price charged for it by Schaus. Avery paid \$4500 for "A Quiet Pool," by Rousseau; but we do not believe he bought it for himself. Detaille's "French Lancer" went to Mr. Wilson for \$1950, below its market value. Ary Scheffer's "Christ in the Garden" only brought \$975. The undesirable Millet, "Dressing Flax"—if, indeed, Millet painted this very poor picture, which we doubt—brought \$4975. It cost Mrs. Morgan \$12,000. The rainbow-colored "Adoration of the Magi," by Monticelli, brought \$1300, about a third

of what Cottier sold it for; a Corot, "Landscape and Cattle," \$4200 and one of the two good Troyons in the collection, the "Return from the Farm," a picture displaying masterly composition and splendid painting, though apparently requiring a little more definition in places, found an appreciative purchaser in Knoedler at \$6550. At that price it was certainly cheap. At \$14,000—which it cost Mrs. Morgan—it was remarkably dear—as the market goes. Rosa Bonheur's beautiful "Calf and Cow, Scotch Highlands," was bought by Mr. R. G. Dun for \$12,200, which is about \$10,000 less than Mrs. Morgan paid the fortunate Mr. Schaus for her bargain. One of the best of the small Corots, "Near Ville d'Avray," brought \$3500; a black and grey Roybet, "Return from the Chase," went for \$2000 to Mr. H. O. Havemeyer, and a rather queer Diaz—hardly worse in drawing than other figure subjects avowedly his, and certainly very pleasing in color—"A Group of Persian Women"—went for \$2925. It had cost \$8500.

The most beautiful of the Henners considered as a picture, not as a study of the nude, was the "Repose." In this the landscape is something more than a mere background for the figure. The sky is atmospheric, and not an expanse of blue paint, and the water does not straightway suggest a mirror laid on the studio floor. It went to Mr. Halstead for \$3100. Meissonier's noble "Standard Bearer" (10x14 inches) followed immediately, and starting on a bid of \$10,000, in a very few minutes fell to Knoedler for \$15,000. "The Cardinal's Menu," a remarkably clever bit of genre, even for Vibert, was sold to Mrs. M. V. G. Arnott, of Elmira, N. Y., for \$12,500, after spirited competition.

There was some curiosity expressed before the sale as to the price that would be attained by the garish but well-known Gérôme, "An Incident of the Tulip Mania" (catalogued as "The Tulip Folly"). It represents an unsympathetic young cavalier coolly directing his mounted soldiers to advance across the gay beds of a rich burgher's garden, while the owner gesticulates to no purpose in the distance. The broad beds of flowers—violet, vermilion, yellow, purple, and white—make a vivid contrast with the dull-colored houses and the gray distance and cloudy sky; still, there is none but the most rudimentary sense of color displayed. The story is well conceived, and, in a manner, well told; the advancing troopers and their animals are well drawn; yet there is no appearance of motion. It found a buyer in Mr. Wysong, who paid for it \$6000. Schaus sold it to Mrs. Morgan for \$15,000. Alma-Tadema's "Roman Lady," lying prone on a painfully elaborated mosaic floor, feeding gold fish in a marble tank, as uninteresting as the most mechanically wrought Gérôme, was bought by Avery for \$5000. It cost \$7500. "The Cooper's Shop," one of the finest Daubignys ever seen in this country, finished the evening's sale. It shows under a glowing sunset sky a noble group of heavy foliaged trees, in front of which is the cooper's cottage and the littered and weed-grown yard, in which he is at work. The canvas is 64x44 inches. Mr. Vose, of Providence, got this remarkable picture for \$5300. It is on view at Kohn's, in Fifth Avenue.

The climax of interest was reached on the third night of the sale, when the excitement was extraordinary. Even more persons than on the previous nights contrived to crowd into the spacious hall, to which the large number of handsomely dressed women present and the liberal display of shirt fronts and white ties of men who had evidently left the dinner table early so as to enter into the competition, lent quite a gala appearance. An important picture sale in New York is an affair quite unique in its way, on account of the fashionable feature it embodies, very different from like proceedings at the Hôtel Drouot in Paris or at musty Christie's in London. It also differs from those in that the all-powerful purse of the brand new millionaire is such an important factor that not infrequently it upsets all established relative values recognized by connoisseurs. A showy picture by Vibert, like "The Missionary's Story," represents the high water mark of artistic appreciation of the vast majority of those who attend such a sale. This picture, showing a number of cardinals and other Church dignitaries listening with varying degrees of indifference to the story of a coarsely gowned missionary fresh from the fields of his labors, extremely clever as it is, in its way, would in no really artistic community be regarded as the great picture of the collection. Mrs. Morgan paid Knoedler for it \$12,500, a very handsome price, even considering the large prices brought in this country by Vibert's pictures. At this sale the opening bid was \$15,000, made by Mr. C. P. Huntington, who, after a sharp contest,

bought it for \$25,500. Millionaire Crocker had been an unsuccessful bidder for this canvas, and when, later in the evening, Jules Breton's "Communicants" was put up, he seemed determined to have it at any price. This very beautiful picture, representing a party of village maidens dressed all in white, and bearing white candles on their way to church to partake of the communion, is the very opposite in sentiment to Vibert's irreverent satire, as it is technically opposed to it by the sobriety of its color, so well in keeping with the religious sentiment which pervades it. But it was one of the two pictures of the collection, so far as money appreciation could affect its value, and a spirited contest for it was expected. It was started by a bid of \$20,000 by Mr. Avery, who had sold it to Mrs. Morgan for \$22,500. Mr. Walter Watson, representative of Mr. Donald A. Smith, of the Bank of Montreal, raised the price in competition with Mr. Avery, who acted for Mr. Crocker, and Knoedler, also bidding for a customer, until the price reached \$30,000. Mr. Avery at last, amid great applause, bid \$35,000. But the picture was not to go for that sum. Mr. Donald A. Smith, it has been reported since the sale, wanted the picture for the convenient in Montreal, and instructed his representative to buy it at any price. Mr. Crocker, who did not know this, was irritated at the opposition to him, and probably thinking, "Well, if the picture is worth more to you, I don't see why it shouldn't be to me," took the bidding into his own hands, until, rising \$500 each step, it reached \$45,000. It was a gigantic game of "bluff." All true Americans love poker, and the applause was frequent and enthusiastic. Mr. Watson made a final "raise" of \$500, and Mr. Crocker withdrew from the contest, leaving the picture in the Canadian's hands at the preposterous price of \$45,500, the most money ever paid in this country for a painting by a living artist. It is interesting, though painful, to compare the prices paid for the Vibert, the Breton and many other popular canvases with that brought by the superb "English Landscape," by the famous Constable. In France this powerful English artist is recognized as the father of modern landscape, and several of his works have been bought up and presented to "The Louvre." But the name of Constable is not fashionable; probably some of our patrons of art who boast of the Rousseaus, Diazes and Daubignys in their collections never heard of him, and would be astonished to be told that the great Frenchmen of the Fontainebleau school revered him as a master. And so this fine old landscape, which ought to have found a place in the Lenox or some other public gallery, was knocked down for \$3350. Four years ago, however, if we are not mistaken, this same picture was sold at an auction in Boston for \$1200. Mrs. Morgan paid Cottier \$7500 for it.

The best of the few and unsatisfactory examples of Delacroix, a "Tiger and Serpent," went to Knoedler for \$4450. An unusually quiet Fromentin, "Turkish Washerwoman," was sold for \$925; the exquisitely beautiful river scene, "On the Marne," with opalescent evening sky, by Daubigny, brought \$7100, and the brilliant little water color by Fortuny, "The Rare Vase," fell to Mr. W. T. Walters for \$7100. Most of the Millets of the evening, like those already sold, brought far less than was paid for them. For "The Churner," which cost \$18,000, Mr. Crocker had to pay only \$8100; "Gathering Beans," which cost \$6500, fell for \$6300; but the single figure of a peasant splitting a log of wood by means of a wedge and mallet, absurdly called in the catalogue "The Wood Cutters," brought only \$5000 against the \$9000 it cost Mrs. Morgan. Like most of the other Millets, it is unfinished, but it is carried far enough in the painter's peculiar fashion, to be very impressive in spite of a background intended for a leafless plantation of saplings, with the evening sky shining through their tops, but which one might easily mistake for a lot of hoppoles or the like, with masses of snow clinging to them, so heavy is the painting of the sky.

The rather leaden "Symphony," by Dupré (232), which was sold by Schaus for \$8100, brought \$4500. At the sale of the Faure collection (1873) 19,100 francs was paid for it. Millet's "Spinner" (234), which cost \$17,100, brought \$14,000, which, perhaps, was not too much, considering that it was the best example of the artist in the collection. "The Spaders," the sketch by Millet, for which Cottier got \$7000, brought \$3800. The "Wood Gatherers" (236), bought for the Corcoran Art Gallery for \$15,000, was only the second best Corot in the sale. It cost Mrs. Morgan \$17,500, but it was sold in 1878, at the dispersion of the second Faure collection,

for only 13,500 francs. Gérôme's "Coffee House at Cairo," bought of Schaus for \$8500, sold for \$4500. "The Walk to Emmaus," by Decamps, brought \$3100, against a cost of \$1400. Henner's "La Source," perhaps the most generally admired of the four examples of this artist, also showed an advance; it fell to Mr. Donald Smith for \$10,100, against \$8500 paid for it. The last number but one on the catalogue fully maintained the reputation of the redoubtable Mr. Schaus. It represents Troyon's "Cow Chased by a Dog," for which he charged Mrs. Morgan \$16,500, and which brought \$9100. In the Sedelmeyer sale, in 1877, 14,700 francs was thought a good price for it.

Mr. Schaus, by the way, was the only dealer who did not attempt to protect his purchases. One of the two pictures that he bought back was Rousseau's "Twilight," which he got for nearly forty-five hundred dollars less than the price at which he sold it. Oddly enough, he purchased in the same way, at the Seney sale, the companion Rousseau, "Morning," and on that he made \$5000 profit—much to his disgust, it is said; for it was believed that he did not want it. All the pictures bought by Knoedler at the sale, we understand, were originally sold by the firm. All the leading Fifth Avenue dealers, with the exception of Mr. Kohn, sold to Mrs. Morgan. Indeed, with the exception of a Passini, the paintings all came from Avery, Cottier, Knoedler, Schaus or Reichard. If these gentlemen do not unite and erect a monument to her memory, we must come to the painful conclusion that there is no such thing as gratitude in the picture trade.

My Note Book.

Leonato.—Are these things spoken, or do I but dream?

Don John.—Sir, they are spoken, and these things are true.

—Much Ado About Nothing.

AT the present writing, the porcelains and miscellaneous objects of the Morgan collection have not yet followed the pictures to the hammer. There is much speculation as to what they "will bring," although the chief popular interest centres in the famous "peach-blown" vase, of which it seems one is never to hear the end. The price of this little piece has been the best possible advertisement for the sale. While it was on exhibition at the American art galleries, throughout the day it was gazed at stupidly by scores of persons, who evidently were quite at a loss to make out what all the fuss was about. At the close of one afternoon, after the galleries were cleared and the attendant was putting away some of the more delicate of the objects, a lady lingered about the glass case containing the "peach-blown" vase until it was unlocked. Then she said: "I want you to do me a favor." "What is it, madam?" asked the attendant. "I want you to let me kiss that vase before you put it away." The request was granted, and the lady went off happy. In contrast to this affecting incident, one is told that a certain rather hard-featured gentleman, immediately after paying his fifty cents entrance fee to the exhibition, asked where the "peach-blown" vase was to be seen. He was directed to the top floor, and at once made his way to the glass case, which was, as usual, surrounded by a gaping crowd. "You mean to tell me that this thing cost fifteen thousand dollars?" he asked, severely. On being assured that it was a fact, without uttering a word, he deliberately buttoned up his coat, walked rapidly down-stairs, and, passing through the various galleries crowded with fine paintings, without pausing to look to the right or the left, he rushed into the street.

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IN view of the extraordinary advertising it has had, it would not be surprising if some one should be found to give the enormous price Mrs. Morgan paid Mr. Sutton for the piece—or even more. One of the greatest collectors in this country told me that, while he admired it very much, he thought \$6000 the very highest price that should be paid for it; but he must be anxious to possess it, and if an enthusiastic collector once finds himself in a competition for a coveted prize, it is not safe to say where he will stop in his bidding for it. The accomplished editor of *The Sun* is another possible buyer of the vase, and, under the circumstances, nothing could be more disinterested than the extraordinary eulogy he lavished on it in his newspaper. "It is small, indeed," he said, "but those who think it dear at \$15,000 may take that sum and enough other money to travel all over the

world, without being able to find its equal in any land under the sun." This may be true. No doubt such fine examples of this particular shade of color are very rare—rarer than the finest pieces of "sang de boeuf" and coral, which colors, highly prized in China, were among the last collectors there would part with. They have been still more unwilling, it is said, to part with choice pieces of "peach blow;" so it is not unlikely that the statement is true that not more than a hundred pieces are known outside of China and Japan. But the fashion for it has been set by American collectors, and it looks as if they would have to sustain the market for it. European amateurs have not a high opinion of American connoisseurship—and it will not be enhanced by the reports which will reach them of the ignorant enthusiasm that marked the sale of the Morgan pictures—so it is not likely that their judgment will be disturbed, whatever the result may be of the evident determination to "boom" the "peach-blown" market. It is certainly curious that not one of the numerous French writers on Oriental porcelain, from Jacquemart to Gonse, tells us of the rarity of this interesting product of the potter; nor do I find mention of anything suggesting "peach blow," or "crushed strawberry," as it is also called, in Julien's translation of an exhaustive native work on Chinese porcelains.

* * *

THE piece called "ashes of roses," which is said to have cost Mrs. Morgan \$3000, apparently gets its color through defective firing. It was meant to be "peach blow"—as appears by the lining—but it was over-heated, and "ho! presto! change," it becomes the rare "ashes of roses." I dare say you might take \$100,000 in your hands and travel the world over without finding another piece like it. The story is told—and I dare say it is true—that a well-known New York dealer once bought for \$8 a queer-looking bit of pottery which had been on the counter at Valentine's for years, christened it "Mulberry egg-shell," and sold it to a collector for \$800. Without doubt, there are vast opportunities for an enterprising dealer in this favored land of ours.

* * *

WHILE one has heard a good deal about the \$15,000 "peach-blown" vase and its lovely companions, the press has had little or nothing to say about a score or more of such rare and beautiful specimens of Chinese porcelains as would give distinction to any cabinet. Passing by pieces named in the early notice of the collection in "My Note Book," the first number marked on my catalogue is 250, a small octagonal bottle painted in blue under the glaze. The paste is very fine, and the blue is of a color connoisseurs will appreciate. A charming specimen of old Ming porcelain (254) is a large fluted bowl in the form of a lotus flower. It is a highly fired piece, decorated in two shades of blue.

* * *

AMONG the "solid color" specimens there is an excellent example (of the Yung-ching period) of the rare rose-color glaze (262), a fluted plate in the form of a chrysanthemum. The next number, a companion plate, is a remarkable example of the deep powdered blue glaze, very rare and much prized by collectors. The "sang-de-boeuf" examples are not extraordinary, excepting the beautiful little globular jar 264, the tall cylindrical vase 298, and the valuable clouded bowl 280, the ground of which is a light "celadon," and over which the "sang de boeuf" appears with a curious smeared effect. The last-named piece is from the collection of I Wang-ye, the "Mandarin Prince," from which four of the group of "peach-blown" vases are said to have come. No. 265, a gourd-shaped black glaze vase of very good form; 269, an ovoid bottle-shaped vase, with pinkish glaze, of the peach-blown family; 270, a triple-necked vase—a beautiful example of "celadon;" 273, an ovoid bottle-shaped vase of peculiar lemon-color glaze, with surface in imitation of lemon peel, and 279, an ovoid bottle vase, covered with the rare tea-colored glaze of a dark green shade, are also interesting to the amateur.

* * *

THE best specimens of celadon, perhaps, are the ovoid jar (294), with the spiritedly modelled dragon twining around it, the monster's extremities being tipped with gold—a splendid piece—and the cracked ovoid bottle vase (304). The piece 310, a "jar-shaped" vase, basket-work pattern, with designs of coins in relief, seems to be a Japanese copy of Chinese celadon, and on that account it is very interesting.

* * *

A VERY beautiful specimen of pure paste and coral red painted over the glaze is the snuff bottle 322, bearing

the mark of the Ching-Hwa period. Another fine little cabinet object is the wine-cup 330, with outer surface of red glaze, with enamelled hawthorn ornamentation. In contrast, both in size and quality, is the large beaker (464), called "Black Hawthorn," about four hundred years old, and very valuable. In the collection of bowls, 474 seems to be a Hirado piece made at Mikawachi.

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AMONG the old Chinese Cloisonné enamels charming coloring is found in the incense burner 352, in Indian red, yellow, brown, green, and white enamels on turquoise blue ground; in the small beaker 357, with similar color,—both pieces are of the Ming period—and the beaker vase 364, with archaic ornament and floral designs in dark green, blue, black, yellow and red on turquoise ground. Among the bronzes 374 and 377 are good specimens of the Gorosa tint, 375 of old Japanese bronze work, and 380, the very large pair of vases (36 inches high), are remarkably fine examples of modern Japanese bronze of Zogan work, having been made in Tokio, for Herter, under the personal supervision of the lamented Mr. Yaye, who was well known in New York. The collection of jade is not remarkable; but the small frog (414) in green jade is quite an artistic production.

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THE small collection of Sèvres and Dresden is not remarkable, but it contains some good pieces. In the catalogue, however, under the head of Sèvres, there appears (869) a pair of large, poorly painted blue vases forty inches high, which are not Sèvres, either old or new. It would be safe to wager that the maker's mark at the bottom is not of the government factory. The vases probably come from the shops of either Levi & Chartrain or Daubron Frères. A genuine modern Sèvres vase, of good quality of soft paste and charmingly decorated by Schilt, is 866.

* * *

MRS. MORGAN might have learned something about the costly collection of engravings and etchings Mr. Keppel got together for her if she had lived a little longer; but at her death most of them had not even been unpacked. He had selected it for her with more method than was found in other aggregations of objects with which the dealers encumbered her home and depleted her pocket. It was made to illustrate the whole history of the art from Schöngauer to Müller, and from Rembrandt to Seymour Haden, and contained many very rare and costly prints. It is interesting to observe that, in his notes on the collection in the catalogue, Mr. Keppel does not mention pretty miscellaneous prints, which evidently were bought to meet the lady's own taste, although they are all found at the end of the book. This is in keeping with the shrewd management that has characterized the arrangement of the whole collection, with the view of giving the impression that Mrs. Morgan was a connoisseur, which I unhesitatingly declare she was not. Apart from the circumstances under which the objects were brought together under her name, I cannot forget the impression made by my visit to the house in Madison Square soon after the lady's death. Everything in the place was just as she had left it, and the rooms where she lived and the objects by which she must have been daily surrounded were—so far as there was room for them all—the poorest in the whole collection. Excepting the pictures, which were hung indiscriminately from the basement to the attics, many of the best being in dark passages, most of the fine objects of art—the porcelains and bric-a-brac notably—were stored in closets in out-of-the-way places, while tawdry pieces of French and German ware and showy modern silver occupied the places of honor. It was evident, beyond all cavil, that the lady's taste for art was of the most mushroom growth, and those persons who have been paying fancy prices, because they wanted souvenirs from the collection of a connoisseur, have been mistaken. If honest Mr. Morgan could have returned to life and have seen what was going on, he might well have exclaimed with Sir Peter Teazle: "Zounds, madam, you had no taste when you married me!"

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THE entire management of the sale throughout has been admirable, and no one should grudge Messrs. Kirby, Sutton and Robertson the handsome profit they must have realized from the affair. A special word of praise is due them for their generous expenditure on the Catalogue de luxe, which, with its broad margins, faultless printing, photogravures in the text and numerous full-page etchings and photogravure illustrations, is as handsome as anything of the kind ever attempted in

Europe, and it is not surprising that, selling it at \$23.50, the publishers are out of pocket by the transaction. If they will keep for awhile, however, the few copies that remain over, they may recoup themselves on their loss.

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"E. H. M.," Philadelphia, asks for the correct pronunciation of v-a-s-e. In reply, it may be broadly stated that it depends on the company you are in; and, further, on the price of the object. An object of the intrinsic value of, say, 25 cents, I would call a v-a-c-e. One costing \$25 I would call a v-a-h-z-e; while the Morgan "peach-blow" should unhesitatingly be called a v-a-w-z-e.

MONTEZUMA.

played by inferior companies at other theatres; it has been translated into German and sung at the Thalia; but the Fifth Avenue presentation remains unrivaled. Friends write me from London that it is so much better acted at the Savoy, that it would repay me to take a trip across. But, like President McMahon, I am here, and satisfied to stay. If there be a better "Mikado" than that of the D'Oyly Carte Company, let other people enjoy it. I know when to be contented, and I believe in letting well enough alone.

Close upon the run of "The Mikado" comes "Evangeline," at the Fourteenth Street Theatre, and, far before them, is "Adonis," at the Bijou, which will celebrate its six hundredth performance on the 16th of this month. These runs would be extraordinary at any time; but they are phenomenal when the operatic and dramatic successes which have opposed them are considered.

The Casino might have rivalled them with "Amorita;" but Manager Aronson kept whittling away at the cast until he cut off that delightful little opera. Then he produced "The Gypsy Baron," by Strauss, which is popular at Vienna because it makes fun of the Hungarians. Here, where we know nothing about the Hungarians, except as to Kossuth hats and a few czardas airs, it is popular because a number of pretty girls march like machinery in the last scene.

The story of the libretto is very simple—as simple as that of the Kilkenny cats, and about as dramatic. The hero is made a baron by the gypsies; marries a gypsy girl; goes to the wars and returns to claim his bride. Why these incidents occur nobody knows, and the librettist does not take the trouble to explain. At Vienna they roar at this story, because the inference is that Hungarians always do wild, improbable absurdities; but our audiences are simply bored. They also roar at the music, because it burlesques the Hungarian melodies; but our audiences do not know the melodies, and cannot enjoy the burlesque. Thus "The Gypsy Baron" would have failed here for the very reasons that it succeeds at Vienna, if it were not for the pretty girls.

They march on, like the Seventh Regiment in tights, and the audience applaud. They countermarch, wheel, form stars and crosses, like Knights Templar in ballet dresses, and the audience become enthusiastic. Encore follows encore. "It is the best opera I have ever seen," says the critic of one of the morning papers. Quite so! It is an opera which, like a good little boy, must be seen, not heard.

"Engaged," revived at the Madison Square Theatre, with Mrs. Agnes Booth in her delicious creation of the tart-eating "Belinda," and otherwise very strongly cast from Manager Palmer's splendid company, scored an immediate success of laughter, and might have run all through the summer. But, alas! the theatre is leased to a negro minstrel troupe.

"One of Our Girls" continues undisturbed at the Lyceum Theatre, although Manager Rickaby has died, and benefit performances for his family have been generously given. At a special Lyceum matinée, a new play, called "She Loved Him," by J. W. Pigott, the nephew of the English Examiner of Plays, has been performed by a volunteer cast of actors and actresses, so that managers might judge whether it is worth producing.

For a similar purpose, a serious Japanese drama, called "The Lily of Yedo," by George Fawcett Rowe, is announced for representation at the Criterion Theatre, Brooklyn. Mr. Rowe assures me that "The Lily of Yedo" was written six years ago, before the Japanese craze began, and has no connection whatever with "The Mikado." I hope that it may be as successful.

Harrigan's new vaudeville, "The Leather Patch," deals with undertakers and resurrectionists and such grawsomes characters; but he makes them so amusing that it is impossible not to laugh. His former partner, Tony Hart, was rash enough to undertake an opposition, at the Comedy Theatre, with a silly farcicality, called "The Toy Pistol;" but he has been buried as ignominiously as the Italian in Harrigan's play.

Mr. Daly has produced a very light German trifle, called "Nancy and Company"—the "Company" is theatrical—with which to conclude his season. He has arranged to take his troupe to England, under the management of William Terriss, who will be remembered as Irving's handsome leading "juvenile," and thence to Germany, to show the Teutonic authors how much their plays are improved by adaptation. This is a mission with which even the grim Bismarck may sympathize.

STEPHEN FISKE.

Music and Drama.

"The night shall be filled with music."

—Long fellow.

Hamlet.—Good, my lord, will you see the players well bestowed?

Polonius.—My lord, I will use them according to their desert.

—Hamlet.

THE theatres are satisfied to go through Lent quietly, with as little loss as possible, depending upon their established attractions to amuse such of the public as are indifferent to the churches. But as Lent is not an American institution, and as music is one of the few relaxations which the clergy allow during this period of prayer and fasting, the American opera continues to produce novelty after novelty, and has fairly driven its German rival from the field for the present.

Wonderful facts, which few of us have yet realized, are that we have an American opera at last; that it is completely equipped with preparatory schools for singing and dancing and manufactories for costumes and properties; that it has one of the finest orchestras in the world; that it is firmly established, with a capital of a quarter of a million of dollars and a lease of the Academy of Music, and that all this has been achieved, in less than a year, by the talent and tact of a committee of ladies, headed by Mrs. Thurber, who is the feminine Napoleon of the enterprise, and who has done for art in America more than the great Corsican, with the government treasury to draw upon, did for art in France.

Moreover, even at this early day, the American opera has found its "métier." There was a place for it to fill, and it is occupying that place satisfactorily. The success of "Lakmé" proves, as the success of "The Merry Wives of Windsor" suggested, that the American opera can afford to leave to its German rival the erudite works of the classical schools, and win fame and fortune with what the French call opera comique, which is very different from so-called comic opera. The lighter the works presented at the Academy, the better they have been performed by the company and appreciated by the public. "Orpheus and Eurydice" was a weariness and "The Magic Flute" an affliction; but what audience ever did enjoy Glück's coldly correct masterpiece, and when was Mozart's effort to make sense of an inane libretto ever popular?

During the last week of the German opera, when it was literally drumming itself out of town with the noisy and spectacular "Rienzi" and "Queen of Sheba," the American opera modestly issued its announcements for weeks in advance, following "Lakmé" with "The Flying Dutchman," and that with the "Sylvia" ballet, and that with the "Nero" of Rubenstein. This is grand management, full of life, energy and progress. It succeeds, and it deserves success.

Let us not forget that, while the singers, the chorus and the ballet are being educated in the American opera schools, the public are also under tuition at the Theodore Thomas concerts, given twice a week, at the Academy. Mr. Thomas has done more than any other man to teach the American people to understand and appreciate good music, and his concerts are a significant part of the American opera programme.

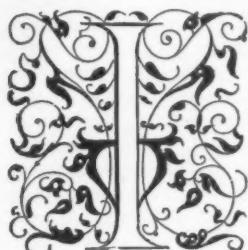
I believe in miracles, and I know of none greater, in musical history, than Mrs. Thurber's instantaneous creation of American opera. It is as if she had waved a wand in the desert and conjured up a new pyramid from the shifting sands. We have not yet climbed to the apex of this operatic pyramid; but behold how wide and deep, how strong and solid, are its foundations!

* * *

"The Mikado," shifted back from the Standard to the Fifth Avenue, at the close of Edwin Booth's deplorable engagement, now approaches its two hundred and fiftieth consecutive performance. It has been frequently

Gallery Studio

THE KING OF THE "IMPRESSIONISTS."



among the members of the modern French school of art, even those who discussed and disputed Manet's tendencies acknowledge him as an initiator and as a reformer whose name will be inseparable from the history of French art during the last third of the nineteenth century.

Edouard Manet was born at Paris in 1833. At the age of seventeen, after completing his studies at the Collège Rollin, he embarked for Rio Janeiro, in spite of his desire to become a painter. One voyage sufficed to disgust him with sea life, and when he came back he visited Italy and Holland, and finally entered the studio of Thomas Couture, where he remained six years. In 1860 he exhibited his first truly personal work, "The Absinthe Drinker." In 1863 his pictures exhibited at the "Salon des Refusés" were the talk of the town, as also were his "Emtombement" and his "Olympia" exhibited in the Salon of 1864 and 1865. Since then Manet constantly exhibited at the Salon; in 1868, a portrait of Émile Zola; 1869, "The Balcony" and "Breakfast"; 1870, "The Music Lesson" and a portrait; 1872, "The Engagement of the Kearsarge and the Alabama"; 1873, "Rest" and "Le Bon Bock"; 1874, "The Railway" and "Punch"; 1875, "Argenteuil"; 1877, portrait of Faure as Hamlet; 1879, "In the Conservatory" and "En bateau"; 1880, "Chez le pere Lathuile" and a portrait of M. Proust; 1881, portraits of Rochefort and Pertuiset; 1882, "A Bar at the Folies Bergère" and "Jeanne." In 1882, he was created Knight of the Legion of Honor. In 1884 he married a Dutch lady, and since then, being amply provided with fortune, he lived a quiet and uneventful life, working according to his convictions and without heeding the advice of picture-dealers.

Physically, Manet was an elegant and handsome man with blue eyes, blond hair and beard, distinguished manners and brilliant wit. His work has provoked alternately admiration and laughter; nevertheless it cannot be denied that it has given an impulse, and established a new current. The Cabanel and Bouguereaus will pass without leaving any trace behind them; Manet has left disciples who may not all avow their master but who can-

not conceal his influence in their work. Nay more, if we place Manet, as we may justly, at the head of the "impressionist" movement in its largest sense, we may say that he has no need to be avenged of posterity; he is already avenged, for, in the Salons of the past ten years "impressionism" has been gradually triumphing to a greater and greater extent. And here let me define what is meant by "impressionism." At the beginning of the Renaissance, extreme diversity of schools and individualities manifested itself in painting. While the sublime masters of Florence, Rome and Milan devoted themselves to the exclusive study of line and modelling, others, like Giorgione at Venice and Correggio at Parma, sought to attenuate the severities of the abstract style by enveloping them in the softness of supple touch, and har-

realist in two ways. Some, like Ribot, physiographs above everything else, take a man or an object, and treat it out of love of the man himself, or of the object, and express the essence, the strikingness, the whole materiality and energy of their model, which they isolate from everything else. Others, like Manet, concern themselves especially with the surroundings and the atmosphere, and pay more heed to the place a figure holds, and the rôle it plays in an ensemble than to its individual value. These are the two main systems of realist painting, and necessarily they are equally good, for as nature provides at the same time individualities and "ensembles" or compositions, painters diversely gifted, can, according to their temperaments or inclination, devote themselves either to the former or to the latter.

How did Manet come to adopt what we may call his point of view? Probably, after spending so many years in copying the masters and in looking at nature through the spectacles of others whose eyesight was different from his own, he comprehended, one fine day, that he was doing no good and that there only remained one course open, namely, to look at nature with his own eyes, and to paint as he saw according to his own faculties of vision and comprehension. Of standards of taste and ideals he took no account; for him they were simply historical facts and not absolute expressions of truth. And so, sitting down before his model, Manet saw it not in outline and in detail, but in masses of different tints of a bright tone of color. The general aspect of his pictures is luminously blond; the color is applied in patches; the distances are indicated by the exactness of the tones; drawing, perspective and all details are simplified, and the whole effect produced on the background by means of powerful masses of luminous color, reminding one often of the simple power of Japanese paintings and engravings. In his pictures we must seek neither absolute beauty nor ideas; the artist paints neither history nor soul. For this reason he is not to be judged as a moralist,



EDOUARD MANET.

DRAWN BY DESMOULIN FOR "LA VIE MODERNE."

monious and brilliant coloring. The impression that these artists received from nature was not a plastic abstraction that could be rendered simply by analytic drawing. More tender, less superhuman than the stylists and the mystics, they endeavored not to realize types of purely ideal beauty, but to express poetically the harmony that emanates at first sight from an ensemble of form and color. Well, due allowance being made for the differences of times and surroundings, the aim of these painters was the same as that of the "impressionist" painters of the present day.

Manet, again, may be classed among the leaders of the "realist" school with Courbet, Vollon, Roybet, Carolus Duran, Bonnat, Bastien-Lepage and Cazin. But it may be useful to remark that a painter may be a

or as a litterateur, but as a painter.

The influence of Manet on the modern French school of painting ranks with that of Delacroix, Corot, Millet and Courbet, and this influence has acted simultaneously with the influence of the group of so-called "impressionists" who proceed from the great naturalist painters, and from Manet conjointly, and who also acknowledge a considerable debt to the lessons of Japanese art. Courbet was a master-workman, only as a painter he remained in the broad tradition of Titian, Rembrandt and Paul Veronese. But since Courbet, the artistic movement has continued, and artists have come into prominence, who, without having Courbet's solidity and beauty of execution, have broadened the formula of painting by making a more profound study of light, and by discarding more complete-

ly than Courbet did the traditional methods of schools. Manet and the "impressionists" MM. Claude Manet, Degas, Renoir, Pissaro, Miss Cassatt, Mlle. Morisot, have gone a step further than their predecessors; they have abandoned the prepared light of the studio, and painted nature bathed in real sunlight. While thus painting veritably in the open air, they have come to study light in its causes and effects, and they have struggled valiantly with the difficulties of execution of painting nature with its diffused light, and its continual variations of coloration. Certainly it is easier to command the light and control it by curtains and screens and so obtain fixed effects; only the artist in these conditions remains limited and conventional. Nature does not have the simplified and purely conventional notation that the traditions of the schools attribute to her. But the force of habit is such that the public was stupefied when the "impressionists" exhibited pictures with blue grass, violet roads and water flowing along with all the colors of the prism. Naturally, there was an element of exaggeration in this work; but essentially the observation of the "impressionists" was true.

To sum up, I may say, without fear of contradiction, that to Manet and the "impressionists," the modern French school of painting owes a more exact research into the causes and effects of light having their influence both on design and on color; it owes to them a palette free from bitumen, chocolate, tobacco-juice and other darkneses; it owes the privilege of painting in the clear

light of the sun, and of seeking to render the most delicate aerial shades and tones. Such seems to be in general terms the nature of the influence of Manet and the "impressionists." In many of its manifestations this influence justly laid its followers open to criticism on the ground of exaggeration, of mere eccentricity, even of childishness; but, in itself, the influence was logical and reasonable, and, as all now acknowledge, beneficent.

THEODORE CHILD.

THE PARIS WATER-COLOR EXHIBITION.

THE eighth annual exhibition of the Société d'Aquarellistes Français opened in Paris as usual in the first week in February in the gallery of the Rue de Sèze. Several of the most eminent of the old members of the society were not represented, such as Mme. Lemaire, Detaillé, Cazin, Jean Béraud, Benjamin Constant and Maignan. A little new blood has been introduced in the persons of Boutet de Monvel, Albert Besnard, François Flameng, Victor Gilbert, and Aimé Morot. The exhibition was interesting although it did not contain any strikingly remarkable works. Nevertheless, the general average was high.

The technical skill of these aquarellistes is extraordinary. Unfortunately most of them are content to be picture-makers, and, in order to force us to pardon their want of ambition, they do their best to paint pretty things. Such is the case of M. Lambert, who continues to produce charming cats and kittens in varied attitudes and occupations. So, too, M. Ed. de Beaumont and M. Maurice Leloir continue to give us exquisitely stippled illustrations; M. John Lewis Brown paints usually poorly modelled horses and red-coated riders; M. Le Blant continues his specialty of old Breton and Chouan costumes; M. de Penne is the Lambert of sporting dogs; M. Worms to the end of his days will paint anecdotic scenes with Spanish costumes and accessories. The best things in the exhibition were three decorative panels by Duez, blue hortensias against a background of blue sky; yellow chrysanthemums against a background of sea; brown chrysanthemums likewise against a background of sea. These compositions suggest a mixture of the influence of Whistler and of Japanese art, so far as concerns the composition, and the research of decorative harmonies and contrasts of coloration; they are exquisite. François Flameng exhibited a large landscape, "At the River-side,"

with figures reclining on the grass in full sunlight, an excellent piece of work. The same artist displayed prodigious skill in coloring, drawing and composition in a large picture representing Italian buffoons exhibiting a troop of dancing monkeys before some princesses clad in Italian, eighteenth century costume. This is a work which might have made Fortuny jealous, so brilliant is the color, and so clever and varied the touch of the brush that renders with equal perfection marble, iron, brass, the sheen of satin, the glint of pearls and the rose of the princesses' cheeks. It is a prodigy of skill, but of skill only.

The landscapists are MM. Français and Harpignies, the former a poetical and idealist lover of leafy nature, the latter more severe, more simple, clever at anatomizing a tree or a rock, and skilful in summarizing its contours and planes in broad grayish washes. M. Heilbuth, too, is a landscapist who delights to place his modern figures against backgrounds of verdure bathed in sunny atmosphere. M. Roger Jourdain follows in the same track but with less delicacy of observation and less skilful touch. Mme. de Rothschild, although by birth and profession a millionaire, is no simple amateur painter. Venetian canals and Sicilian sunny streets have found no more sincere and bold portraitist. M. Aimé Morot, a new member, sends a fine piece of dramatic drawing representing two Spaniards fighting for a mistress, "Les Deux cogs et la Poule," a work which proves abundantly that water-color painting may be vigorous and grand just as well as oil-painting—a fact, by the way, which has already been proved by Turner and Eugène Delacroix. M. Albert Besnard, another new-comer, is a "Prix de Rome" who has gone over to the camp of the intransigents, after having suffered from intermittent Whistlerism. M. Besnard is an excellent draughtsman; he knows all the secrets of the technical part of painting; but if one were not familiar with his earlier pictures and with the admirable decorative frescoes in different public buildings in Paris, one would never discover the traces of this knowledge in his recent productions. I confess frankly to an admiration of much of the work of the "intransigents," the "impressionists," the "Whistlerites" and other irreconcilables of art, but I am sorry to say that M. Besnard's recent work is beyond me.

Another new-comer, M. Boutet de Monvel is having great success with his compositions of child-life in the Kate Greenaway vein. M. de Monvel has the naïveté of Kate Greenaway; he has adopted her luminous and transparent flat colors; and he has in addition greater skill in drawing and something oriental and hieratic in the purity of his outlines standing out sharply against the brilliant luminosity of the atmosphere. M. de Monvel's compositions for fans and pages of children's albums are one of the features of the exhibition; they are charming; no Chinese or Oriental drawing or painting is more delicate and patient. But after all, we must beware of unreflecting enthusiasm. The inspiration of Kate Greenaway purified by the study of Chinese and Japanese paintings is not sufficient to produce a high manifestation of art; M. de Monvel must be content if we give him credit for grace and finesse.

M. Victor Gilbert, the last of the new-comers, has the gift of fresh and bright color; he sees life and nature gayly. The pictures exhibited by MM. Adan, Delort, Maurice Courant, Lucien Gros, Dubuye, Lami, Moreau, Tissot, Vibert, Zuber, and Yon show all the qualities which we have noticed in the previous exhibits of these artists and help to make up the charming and interesting ensemble of the gallery; but one can hardly pick out any one particular picture for special commendation; all are good, all display great talent.

M. Jehan Georges Vibert, as we learn from the catalogue, is the inventor of some new process which renders water-color imperishable and unchangeable. It appears to be some application of heat—"fixé au feu." The appearance of the water-color painting executed by the Vibert process is that of very heavy gouache or of color applied with wax. Naturally the transparency of real water-color is lost in this process; as for the advantage of being imperishable we shall have to wait a century or so to see whether M. Vibert can really guarantee immortality or not. His colleagues hitherto do not seem to have adopted the process with much enthusiasm. On the other hand MM. Tissot, Besnard and Duez, while continuing to use the simple, old-fashioned water-colors, seem to have abandoned paper; all their pictures are painted on silk, such as the Japanese and Chinese use for their kakemonos, fine in texture, and of a creamy yellow tone.

EDWARD VILLARS.



AWAITING THE SUMMONS. BY C. O. DE PENNE.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE PARIS WATER-COLOR EXHIBITION, 1886.

FLOWER-PAINTING
IN OILS.V. WHITE FLOWERS
(CONTINUED).

THE reader who follows the course of these instructions will doubtless observe the constant repetition, in directions for painting particular flowers, of the three colors: Indian yellow, rose madder, and permanent blue. It is not meant to imply that no other combination will produce equally good results. This one has, however, been so thoroughly tested by the writer, and applied with satisfaction in so many varying circumstances, that it is recommended without hesitation. Nor does there seem to be any good substitute for Indian yellow; raw Sienna is muddy; yellow ochre too opaque. It is also well adapted for the purposes of glazing. Of this process I have not yet spoken. It consists in placing some transparent or semi-transparent color, diluted with oil, if necessary, over different tints (which must, of course, be perfectly dry) in order to give them added brilliancy, or some quality in which they are deficient. By this means beautiful effects of color are produced, attainable in no other way; but to use it to the fullest advantage requires much experience. The process will be mentioned again when the occasion arises for its practice.

The directions given for painting the daisy may be applied with some modification to all white flowers, as the colors required for their shadows and lights will be the same. It must not be forgotten that white should always have a slight admixture of yellow to give it the requisite warmth in the lights—Indian yellow may be used, or cadmium No. 1 with a little rose madder, or, possibly, Naples yellow—and also that the rule for keeping white out of shadows does not apply in this case. To represent these, the rose madder, permanent blue and Indian yellow, or cadmium No. 1 must be mixed in varying proportions, with more or less white, until the right tint is obtained. The shadows should be studied with great care, as they are very various in hue—some are decidedly blue or purplish in color, others incline to brown or yellow, as they range from the tenderest to the deeper tones of gray.

Although no difficulty has been experienced in imitating the tints of nature by the favorite combination so often described, I have lately



"THE PIC-NIC." BY MAURICE BOUTET DE MONVEL.

SKETCHES BY THE ARTIST FROM HIS PICTURE IN THE PARIS WATER-COLOR EXHIBITION, 1886. [SEE PAGE 102.]

heard that the shadows of white flowers may be beautifully rendered by using the several zinober greens (instead of blue and yellow) with the white, and combining them with the madders (these can be obtained of different shades in the German colors) or with light red and Indian red, according to the hue required. It will be seen that the principle of the two methods is the same, since only the primary colors are employed. Whether the last is superior to the first I am hardly prepared to state, but, so far as tried, the suggestion seems a valuable one, and worthy of mention.

In drawing the narcissus, observe that the flower assumes an hexagonal form, and that there are six divisions to what may be called the corolla. Some of these are in fuller light than others, while the shadows are sometimes of a warm, sometimes of a cool gray, and must, accordingly, contain more yellow, or more blue, as the case may be. Take care to give them their proper color and gradation, and to soften their edges as they come in contact with the lights, which should be thickest where the ridges of the surface are most apparent.

For the crown in the centre use cadmium No. 1 modified by white where necessary, and permanent blue and rose madder with the same yellow, for its shade—in the middle this is very green—representing the crinkles with a few lengthwise strokes, and the pistils with three dabs of light, thick yellow. The red edge may be painted with a little vermillion, yellow and rose madder, adding blue where the color is darkest. The shadow cast on the white petals by the projecting crown should consist chiefly of Indian yellow; into this some opaque yellow must be touched, to give the effect of the penetrating light.

The greenish color of the bud may be composed of white, blue and cadmium No. 1, for the lights, adding more blue and a little burnt Sienna for the greenish brown shadows. A small portion of blue, with Indian yellow and white, will give the lights of the scale-like sheath from which the blossoms spring, and to produce its transparent effect, the green of the stems beneath must be dulled by the addition of white.

The peculiar bluish tone of the stems and leaves should be studied with care, mixing Indian yellow, blue, and rose madder until the right tint is obtained; much white will also be needed



DRAWING BY J. G. VIBERT.

PARIS WATER-COLOR EXHIBITION, 1886. (SEE PAGE 103.)

for the reflected lights, and opaque yellow for the more vivid greens.

In making studies of flowers, always strive for as much variety as possible in form and color. Place them in varying positions, some in deep shadow, others in full light; also represent them in different stages of bloom and growth. The buds of the narcissus have a greenish tinge, becoming more yellow both in lights and shadows as they expand, until the pure white of the full blown flower is attained; the red and yellow centre also changes in hue. If you wish to paint their different phases begin when these flowers first appear; for, sometimes, after a few days of bright warm weather, only full blown ones can be obtained.

If the above suggestions are observed you will find your studies of much value for decorative purposes, since usually only one species of flower is employed. Even in pictures, we now seldom see different kinds represented together.

Detailed instructions for painting other white flowers will hardly be necessary after those just given; but the snowball may be particularly mentioned, because it is less simple in character than the examples already noted. Here, it is obviously impossible to portray each separate blossom. The ball should therefore first be painted in mass, half in light and half in shade, to represent its globular, though not quite regular form. The deepest shadow and half-shadow must be laid in broadly—in these a somewhat greenish tone will be perceptible, the

more so if the flower is less fully in bloom—the other side may then be painted in half light (except where a distinct shadow is visible), and the brightest lights put on thickly with pure white, warmed by a little yellow. Very few of the blossoms need be perfectly defined. By half closing the eyes, we can the more easily judge how much of their form should be given, and when the little dot in the centre may be added with advantage. Into the shaded half, touch in the lighter tones observable, taking care that the blossoms there indicated are still kept in shade; a few of these, however, may project beyond the mass, and thus receive the light.

In painting the dogwood, already spoken of as an admirable subject for beginners, owing to its simplicity of form and highly decorative effect, carefully avoid a streaky appearance; some of the strokes must be curved to represent the hollowed surface of the petals (they are not really petals, but are so called for convenience), and give each gray shadow its proper color and gradation. If shadows are observed by the inexperienced, they are apt to make them of uniform tint throughout.

Some varieties of the dogwood are beautifully tinged with pink, and for this a little rose madder and vermilion may be used with the white. Burnt Sienna may also be needed occasionally for the dent in the edges of the petals.

L. DONALDSON.

ART IN BOSTON.

TWO NOTABLE PORTRAITS BY HUBERT HERKOMER—
OUDINOT'S SALE OF SOME VALUABLE FRENCH
PICTURES.

MR. HUBERT HERKOMER had already, on his second portrait-painting visit to Boston, sufficiently astonished the natives with his portrait of Mr. Richardson, the great architect—to say nothing of the drawings of his magnificent London house and its decoration, furniture and other belongings, all designed and executed by his own hands and those of his father and uncle, whom he is proud of bringing to the fore on all occasions to show the artisan stock from which he has risen “propris alis” (on his own wings), the motto of his crest—when he brought over his portrait of a lady, which was first shown in a London exhibition of last summer. Owing to the crushing tariff on art, this painting had to go to the Museum of Fine Arts, which has been made a “bonded warehouse” for works of foreign artists. But there it has the advantage of noble surroundings and a beautiful light. Just at present, too, it is weighed in the balance with the best of American art, collected in an adjoining hall of the Museum—the American Prize Fund collection—which has at last reached Boston in its peregrinations. It stands on an easel in one corner of the so-called Allston room, the apartment reserved for the permanent collection of Copleys, Stuarts, Allstons, and what representatives of the old masters the Museum is possessed of; and even in this proud and dignified company it more than holds its own. I am not sure that if it were placed even in the room of casts from the masterpieces of Greek sculpture it would not immediately take its place among

their serene highnesses as “one of us.” The first effect of the picture is undoubtedly that of plastic art—the relief is so strong, the ivory-like color so almost monotone yet rich in a few subtle harmonies that are but little removed from white, the pose so like some half-remembered Roman empress or Sappho, and the carefully-careless multiplicity of the folds of the drapery so like the costume of the lovely tall ladies of Tanagra, who walk in such graceful majesty even in the little terra-cottas. Yet it is anything but Greek! It is the very incarnation of the modern woman, most truly feminine indeed, and yet bold, free, inquiring, challenging in expression. None of the passive, unquestioning, submissive, stupid or timorous femininity of the past here! This type of woman has, very keenly one might guess, a sense of her limitations, both general to her sex and particular to herself, but also a sense of her influence over men, of her legal rights, even of her wealth and social station, and the power to be exercised through wealth and rank. If this be all fancy the actual presence of the physical woman is not. Never, perhaps, was a more living description of a human figure put on canvas. The lady sits in an easy attitude, with her clasped hands, which are gloved, resting on one knee, which is crossed over the other. It is almost the position of a lady mounted on horseback, a suggestion borne out by the long gloves almost reaching to the elbows, but loosely worn, so that they come somewhat short of that, one of them, indeed, a good deal. There are no sleeves to the gown, its waist is very short, and its fine folds fully reveal the “perfect health” beneath. The folds of the shirt are, in order to carry out the statuesque effect, brought over and around the knees in many pleats, giving opportunity for a delicate play of old-lace color between those parts of the soft stuff (what is it? not even the women visitors can make out) that are in light and those that are in various degrees of shadow. This negative ivory effect of color in the drapery rises into the positiveness of a rich cream in the solid neck and superbly painted arms, curving forward to the spectator in a realistic, not academic, drawing and a fore-shortening that never falters. The light tan of the long, wrinkled gloves, and the chestnut tint of just a corner of the chair, back of the shoulder, with the brownish-yellow surah-silk sash, complete the color scheme in this key, while the jet black hair and black eyes, with their keen searching gaze, rightly dominate everything surrounding and leading up to them. In short, it is such a picture as an artist might confess himself—to himself—satisfied with. Perhaps there is a little hardness to the face—hardness in the general expression and hardness both in the lines of the lips and in the textures of the cheek. Had the face been painted with the same happy luck and confident ease, the same tenderness, as the bosom or arms, it seems as though this interesting portrait would be without a flaw.

Probably the most remarkable of all Herkomer's rather too abundant American work will be his portrait of Mr. H. H. Richardson, the architect of Trinity Church, which has been completed in a dozen Sunday sittings, for Mr. Richardson chose to be painted in his workshop. Here he is, therefore, in his work-day dress—short roundabout jacket, double-breasted vest and orange necktie, lounging his ponderous bulk against his drawing-table, along which one arm and heavy hand lie extended, while the other fist is thrust into the side pocket of his capacious waistcoat, which is painted to a marvel not as to its own texture, but especially as to its solid contents. But one cannot look at these details, striking as they are, for the head and face—the head of a Hercules with a laugh on the face that is surely “inextinguishable laughter,” though I hear the artist has toned it down somewhat since the first sketch, at the request of friends, who insist on taking Mr. Richardson more seriously than he does himself. For that matter, Mr. Herkomer could have meant no derogation from his subject's dignity in giving him this laugh, for I have heard the English artist say that he esteemed the American architect not only the greatest architect of his time in any country, but among the greatest of any time. The color scheme of this huge canvas, which is longer than it is high, is given between the orange necktie and the dark blue waistcoat. It is of a robust gayety befitting the subject. Mr. Herkomer seems to be almost as fond and proud of this portrait as of the one at the museum.

Before this reaches your readers, I think, a most remarkable private collection of modern and contemporary French masters will have been dispersed here in the sale of the effects of M. Achille F. Oudinot prior to his return to his native country. M. Oudinot has been settled in Boston now a dozen years or so painting and

teaching. He was the intimate friend of Corot and Daubigny for thirty years, and was always treated by them on terms of equality. He has hardly received, even in cultivated Boston, the recognition due to this fact, and when he returned to Paris a year or two ago for a visit, and was hailed by the younger painters there as well as by his old compeers yet surviving as one risen from the dead and one of the veritable founders of the French modern school of landscape art, now almost without working exemplars, he was deeply touched with that longing for Paris of all true Parisians, and so is packing up to go back and end his days there. He is disposing of the acquisitions of many years, reserving only a few personal gifts from the great men with whom he passed his prime in daily intercourse. There are a score of Corots in his collection, half a dozen Daubignys, a superb, highly-finished Courbet—one that has been catalogued and engraved in Paris—and many examples of Diaz, Troyon and so on. Some of the landscapes of M. Oudinot's own handiwork stand well among those of his more famous companions. There is one, for instance, of sand-hills on the coast of France, which was painted from a chosen point of view by the three at the same time in friendly competition, and for which the palm—the cost of a good dinner at the inn near by—was voted without hesitation to Oudinot by Corot and Daubigny. So this picture has the direct award, indeed, of those masters. Others have great personal interest, as that sketch on which the veritable thumb-mark of Corot imprinted in the fresh paint is plainly seen, and that oil sketch of a female model done by Corot sitting alongside of Oudinot, which one may compare with the latter's rendering of the same subject—a little better, perhaps, if anything. One of the most interesting of all is a delicately true and sweet sketch of the river Oise, so true and sweet that the lover of Daubigny at once recognizes it as the subject of many a canvas of that master. You tell Oudinot that *that* is Daubigny himself. Misunderstanding your French, he delightedly nods eager assent: "Yes! that is his boat out there on the farther edge of the river, with the awning over it; he is under there painting!" These things bring one very near to the springs and sources of what has been, perhaps, the purest and noblest and most vitalizing influence of modern art—the great modern school of French landscape. Alas! that it should have been so short-lived! For where are the successors to Corot and Daubigny? Who is there to exemplify the art which combines with truth, simplicity, sincerity, and "the modesty of nature," the elevation, the conscious dignity, the elegance and the sentiment of high art?

GRETA.

BOSTON, March 6, 1886.

Art Hints and Notes.

AN excellent shade of olive green wall-paper, making a suitable background for pictures, is now in the market. Many artists prefer it to maroon, as it furnishes a more nearly neutral tone for the walls, and is cooler and more agreeable in general effect.

IN one of his Barbizon letters to Sensier, Jean François Millet gives a fair idea of his palette. He is requesting Sensier to send him some colors from Paris, and those he orders are: Burnt Sienna (3 tubes), raw Sienna (2 tubes), Naples yellow (3 tubes), burnt Italian earth (1 tube), yellow ochre (2 tubes), burnt umber (2 tubes), and a bottle of raw oil. Sensier states that these, with white and black, were the colors with which he produced nearly all his effects.

TRY to form your own ideas about pictures. Compare and analyze; consider in what one picture differs from and is better than another; search out the subtleties of composition and treatment, and, moreover, try to remember them. Some painters are very fond of making sketches from memory of striking works they have recently seen, and they claim that the practice is doubly valuable, since it teaches them to study what they see and remember what they have studied.

PLAIN white pine frames, treated with a coat of shellac, make an excellent setting for small engravings or black and white drawings.

IN drawing or painting the figure, always try to be upon the same visual level as your subject. If you look down on your model, your picture will be stunted by

foreshortening, and if you look up at it a reversed but equally undesirable result will ensue. It requires uncommon artistic power to produce such "tours de force" with success as are embodied in representations of the figure under unusual conditions.

THE best recommendation for the use of charcoal in drawing can be found in the fact that it was the first medium and the best beloved throughout his life, in all preparatory work, of one of the greatest painters France has ever produced—Jean François Millet. His portrait of his wife in charcoal is a masterpiece of black and white.

TO polish old furniture you need no better tools than a piece of a felt hat and some pulverized pumice stone. After the stains are removed, rub the wood with linseed oil, and it will be fit to do duty in any studio.

A FEATURE of the decoration of a local studio is a quiet but exceedingly handsome portière in broad and stately folds, masking a bedroom door. It is only a common gray horse blanket, and not a new one.

"THE first lesson Couture tried to teach us," says one of his old pupils, "was the necessity of getting life into a subject. He insisted on absolutely correct drawing—not the cold drawing of every inflection of the outline, but accurate proportion and general summary of the form. This made and fixed with bitumen or umber, the student was expected to work the rest out with his brush; first

blocking in the masses broadly, then refining them and completing the details of form. I have known better masters than Couture, but I have never met one good master who had a better theory than his, however much he may have improved on it in practice."

WASHINGTON ALLSTON once said: "Never attempt to enjoy every picture in a great collection, unless you have a year to bestow on it. You may as well try to enjoy every dish at a Lord Mayor's feast. The mind can only take in a certain number of images and impressions distinctly; by multiplying the number, you weaken each, and render the whole confused and vague. Study the choice pieces in each collection; look upon none else, and you will afterward find them hanging up in your memory."

"THE living model" says Professor Eakins, of Philadelphia, "is the student's best original. He can get at the very outset more from it than from the study of the antique for twice the period. The Greeks did not study the antique; they studied nature, and nature is just as varied and beautiful in our day as she was in the time of Pheidias."

SUPERB effects in monochrome can be achieved by the use of black and white pastels. Drawings of the largest size and of great boldness, freedom, and force are possible, and they exhibit a clearness of color and a brilliancy of light impossible to acquire by any other



FRAGMENT OF A GOUACHE DRAWING BY J. G. VIBERT.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE PARIS WATER-COLOR EXHIBITION, 1886. (SEE PAGE 202.)

THE ART AMATEUR.

means. For drawings for reproduction by the engraver, black and white pastels are probably the best medium known.

WASHINGTON ALLSTON'S "Elijah," now in the Boston Museum of Fine Arts, has a somewhat curious history. Allston painted it in London, before 1818, and brought it home with him. It is said to have been painted with colors ground in milk, then varnished with copal varnish and retouched with oil colors. It was purchased about half a century ago for \$1500 by the father of Mr. Henry Labouchere of Truth, who was then on a tour of America. It was bought back in 1870 by Mrs. Hooper, of Boston, for \$4000. Mrs. Hooper presented it to the museum.

DRAWINGS in red chalk on white paper are agreeable in color and effective in character. A reversal of the principle, by the use of white chalk on red paper, produces almost equally satisfactory and very quaint results. Gustave Doré made many striking sketches with simple blackboard chalk, on black, indigo, brown and red grounds. Many of his dark effects for the engraver were made in this way.

ARTIST.

Amateur Photography.

CONDUCTED BY GEORGE G. ROCKWOOD.

THE MAGNESIUM LIGHT.

THE use of the magnesium light is being revived. The obstacle in the way of its general adoption for photographic purposes has been the expense of the metal. This is now in a degree overcome both in the larger manufacture of it and by the introduction of dry plates, which, owing to their great sensitiveness, enable the operator to secure results quickly and at a small consumption of the magnesium wire. With a properly constructed lamp it will be the means of much pleasure to the amateur who is engaged in business during the hours of daylight. Properly used it will give quite as good results as the electric light. It requires but a slight outlay for the "plant," and it is portable. One of our dealers has ordered from Europe a number of lamps of simple and inexpensive construction, with which a portrait or group can be made in a few seconds and at trifling cost. Recently I made with one of these lamps a group of eight or ten persons in twenty seconds. The lamp is light in weight, and is fitted with simple clock-work which runs the magnesium wire or ribbon out with a steady motion and at the proper rate for complete combustion. The use of magnesium for this purpose is not new, but is more practicable than formerly, for the reasons already given. I think it is about eighteen years ago that I gave instructions to a photographer to make a series of negatives by magnesium light in the Catacombs of Rome, to be used in the illustration of a book then in preparation by the Rev. Dr. Robert S. Howland. I had the satisfaction of seeing excellent prints made from the plates. I also used the light for pictures at one of the exhibitions of the American Institute about the same time. In employing it for portrait use, where an artistic effect as well as likeness is desired, the diffused and reflected light of the flame would be best, although it is difficult to control and get definite effects at the first trial. In the case of a single head, I prepared a small room or box about six feet high, three feet wide, and about six feet long. This was made of muslin on light frames and lined inside with pale blue—almost white—paper. The sitter was posed near the closed end of the little apartment. The other end was open, and there I placed my camera. On one side of the sitter and out of range of the camera I hung an oil lamp, which gave light enough to "focus" my subject. On the other side of the sitter was the magnesium lamp, the front of which was covered with thin ground glass. When all was ready I applied the flame of a small alcohol lamp to the end of the magnesium wire, and put the clock-work in motion. The glare of light was somewhat startling to a sitter, but ten seconds usually gave a good result, the bright reflecting surfaces of the interior of the room modifying the otherwise strong shadows which would have been given. With the extremely sensitive plates now in use, the lamp can be placed at a greater distance, and the shadows softened by hanging a sheet on the side opposite to the lamp, thus dispensing with the complicated apparatus described above. In making

a picture of an interior without figures, the uncovered light would be best.

At a recent meeting of the Society of Amateur Photographers there was present a large number of the members and their friends to witness a series of exceedingly interesting experiments by the president, Mr. Beach. From some suggestions contained in a recent issue of a foreign journal, Mr. Beach learned that by burning magnesium in a large glass flask filled with oxygen gas, a most brilliant actinic light could be obtained, softened and diffused by the confined cloud of zinc oxide given off. He therefore arranged a modified and equivalent apparatus in the form of an air-tight lantern, in which he arranged the magnesium wire, a supply of oxygen gas, and an electric apparatus which he used to ignite it. These two lanterns were suspended from the ceiling. The audience was then properly grouped at one end of the large room of the society; the cameras were focused, and the slides drawn. Mr. Beach turned on the oxygen, and pressed the little button of the electric apparatus. A few seconds later the audience seemed to be standing in sunlight. The exposure was about fifteen seconds, and produced a fair 8x10 negative of about fifty persons. Copies of the photograph have been sent to the prominent photographic societies of Europe. For all ordinary work the lamp already described, with clock-work and the flame shielded with ground glass, will answer admirably.

BALLOON PHOTOGRAPHY.

SO soon as the winds of early spring have subsided, I intend to send up from Union Square a captive balloon, from which a photographic camera will be suspended. It will be anchored at a distance of about one mile from the earth, and at that altitude I hope to secure some views, or, more properly speaking, maps of New York, which may be of great value. If successful at Union Square, the experiment will be repeated from the Battery, from Reservoir Square, and Central Park. The altitude also may have to be greater in order to reach from side to side of the city, although this is not essential. It will not be necessary to have a very large balloon, as the lifting power required will be only sufficient to carry the camera, the electrical apparatus for operating the shutter, and the cable by which the balloon is secured to the earth. The first trial may not be fully satisfactory, but after a few preliminary experiments—which will be made outside the city—I have no doubt that I shall succeed. In the next number of *The Art Amateur* I hope to give some interesting details on the matter. In the mean time any suggestions, from aéronauts or others, on the scientific bearings of the proposed experiments, will be thankfully received.

BLISTERING.—There is with a good percentage of the albumen paper now on the market a tendency to "blister." Even the professionals have found this a serious trouble to them. Herr Paulsen, of Hamburg, publishes in the *Zeitung* an "absolutely certain and cheap method of preventing blisters in albumen paper." He says: "After toning, the prints are rinsed one by one, and then put into water to which some ammonia has been added, say a small wine-glass of ordinary liquor ammonia to two quarts of water. The prints remain herein for five minutes, and are thence taken direct to the fixing bath. After fixing, they are put into water, to which a small handful of salt is added for every two gallons, and the prints then finally washed."

COPYING.—Correspondents ask whether a single lens can be used for copying and for viewing. I suppose the latter question concerns views in the city in which buildings or other architectural objects appear. A similar question is asked of *The London Photographic Amateur*, and is concisely answered as follows: "A single lens makes a very good copying lens, provided there are no lines near the margin of the picture. If there are they will be rendered curved. If the lines, should there be any, are to be reproduced as straight, then compound lens is an essential. One of the 'rapid' type will be the best, as well as the more generally useful for other purposes." Of course the same principle applies to views of architectural subjects, the lines curving if near the outer edge of the picture.

THE TERM "HALATION."—In answer to the query of "M." I would say that in photographing light objects near dark ones—such as windows in a church—there is a "halo," or fringe of light. This is called "halation."

PAPER NEGATIVES.—The childhood memories of castor-oil cause many amateurs to seek some other means of making the bromide paper translucent. Mr. Eastman has supplied the demand in the form of an article called *translucene*. It is a preparation of paraffine, which fully answers the purpose.

PHOTOGRAPHIC ILLUSTRATION.—An English firm has just published an admirable work on "European Butterflies," by W. de Kane, the fifteen plates, of one hundred and thirty specimens, being reproduced directly by photography.

FROST PHOTOGRAPHS.—The extreme changes of temperature

this winter have produced many charming designs on the window glass of cold rooms. Jack Frost is a versatile designer. To those who have tried and failed to secure good photographs of his original pictures, I would say that a black screen placed at an angle of about forty-five degrees outside the window will give a strong relief to the frost work, and greatly improve the chances of securing a good photographic result. Be careful not to over time the exposures.

THE following formula for dead-black varnish for the interior of lens-mounts is given in *The Photographic News*: Grind up two grains of lamp-black in a saucer with gold size—about three drops. Then add twenty-four drops of turpentine, and work up well together. This mixture should be applied to the metal with a camel's-hair brush, and the brass should, of course, be clean and just warm.

MR. EASTMAN writes me that the curling of gelatine prints after fixing and washing may be prevented by immersing them for a few minutes in a ten per cent solution of glycerine, and then squeezing them down upon a sheet of smooth ebonite. When dry, they can readily be detached, and will then lie quite flat.

WRITING ON GLASS.—Lantern experts often desire to make a design on glass, for projection on the screen, when it is impracticable to photograph it. For this purpose warm the glass to 120° or 140° F. until water-vapor is no longer deposited. Then pour on the following varnish, just as if it were collodion: Alcohol, 80 grammes; sheet mastic, 5 grammes; dammar, 8 grammes. The solution of these ingredients is effected in a well-corked bottle on the water-bath, and must then be filtered. The varnish so made is very hard, brilliant, and transparent. Drawings in common or India ink can be made upon the dry varnish; after completion, a thin layer of gum is added.

WASHING PRINTS.—Long-continued washing of photographic prints, after toning and fixing, is disastrous to quality. The quicker the "hypo" can be eliminated the better. So an English journal suggests the use of the small clothes wringers with rubber rollers for this purpose. It says: "The process of washing prints may be greatly abbreviated—and with much advantage to their beauty and brilliancy—by squeezing them frequently during the operation. Laid upon a sheet of plate-glass and carefully passed through rubber rollers, as described above, the hypo-sulphite of soda is removed with marvellous rapidity. Or the prints may be simply laid on the glass and pressed well with a clean sponge. Three hours washing with six sponging is equal to twelve hours washing without sponging."

TONING BATHS.—From the humorous—I might say almost pathetic—history of Mr. Robert B. Roosevelt's first efforts in toning his pictures, and from the earnest questioning of his sympathetic listeners, I feel sure that I will do many an amateur a kindness in copying a series of formulas for toning baths, all of which have their own good qualities. In professional establishments the soda bath is generally used. It is quickly made and positive in its action.

Tungstate of Soda Toning Bath.

Tungstate of soda.....	20 grains
Chloride of gold.....	1 grain
Boiling water.....	8 ounces

As soon as cold it is ready for use. It can be used again by merely adding gold enough for the day's toning a few minutes before it is required for work. With each grain of gold add a grain or two of tungstate of soda. This bath becomes dark, but that does not signify anything wrong.

Soda Toning Bath.

Chloride of gold.....	1 grain
Bicarbonate of soda.....	3 grains
Water.....	8 ounces

Ready for immediate use, but will not keep.

Acetate Toning Bath.

Chloride of gold.....	1 grain
Acetate of soda.....	30 grains
Water.....	8 ounces

Prepare about twenty-four hours before using. Will keep, and gives rich, warm tones.

Phosphate Toning Bath.

Chloride of gold.....	1 grain
Phosphate of soda.....	20 grains
Water.....	8 ounces

Gives rich purple tones. Will not keep. Use soon after preparation.

Acetate and chloride of lime toning baths, as used by Frederick A. Jackson, Corresponding Member, New Haven, Conn.

The solution should be kept one day before use, and, before being immersed, the prints should be washed for twenty minutes in five changes of water.

Acetate Bath.

Chloride of gold.....	3 grains
Acetate of soda.....	70 "
Bicarbonate of soda.....	12 "
Water.....	16 ounces

To obtain the best results, it is necessary that the bath be decidedly alkaline; and to insure good working, it is advised to have at hand (especially if it is a new bath) a bottle containing a saturated solution of bicarbonate of soda. Taking a single print, immerse it in the bath, and note how it works; it is likely to be slow; if unsatisfactory, add three drops of the soda solution, then three more, and so on until it is observed that the toning commences, which should cease in ten or fifteen minutes. If a longer time is required, it would indicate that the bath was not sufficiently alkaline.

Having determined by experiment the proper condition of the bath, successive prints—a few at a time—are toned in batches with certainty of success.

The bath will keep, and can be used repeatedly, it only being necessary to strengthen with chloride of gold as it becomes weakened.

In toning, it is necessary to carry it along until the prints acquire a rich purple tint, and this must not be judged by their appearance in the solution, but only when viewed by transmitted light. A properly toned print should show the purple tint, rich and warm, clear through the paper.

After toning, the prints should be washed for ten minutes in three or four changes of water, and then fixed in a hypo-solution—one to twelve—with a little ammonia added, for twenty minutes.



ALSATIAN PEASANT. BY L. SCHUTZENBERGER.

(FOR DIRECTIONS FOR TREATMENT IN OIL AND WATER-COLORE, SEE PAGE 215.)





DECORATIVE BIRD AND FLORAL DESIGNS. NO. 2.

DRAWN BY C. M. JENCKES, AFTER C. SCHULLER.

(FOR HINTS FOR TREATMENT IN OIL AND MINERAL COLOURS SEE PAGE 115.)

DECORATION & FURNITURE

THE DECORATION OF OUR HOMES.

VII.—SUGGESTIONS FOR AN ORIENTAL ROOM.



instance, on the first landing in city houses, where there is frequently a space devoted to plants, if not a conservatory built out over the leads of the down-stairs quarters. This kind of Eastern decoration, it may be said here, does not look well mixed with modern French or what is known as "Queen Anne" furniture; it requires that the fittings should have such suggestion of Eastern style as is in accordance with the eminently Eastern effect of the woodwork; for instance, it is obvious that a "Brussels" or other English or American patterned carpet would look out of place with it; and the same remark applies to the conventional gas or electric-light fittings, which would be quite out of keeping.

A hall might be very beautifully decorated with Arabian wood-work, using it as a screen to the vestibule or at the other end of the hall, and if need be placing plate-glass on one side to shut out all draught, without interfering with the effect. The staircase balusters and overhanging gallery, if there be one, should be treated in the same way. The carpets must be rich Eastern ones, either in detached mats or as one central one; lamps of Persian hammered or perforated brass, or of Moorish workmanship; brackets holding brasses or Persian ware; curtains of some Eastern fabric, and, lastly, the couches, divans, etc., covered either with some of the woven tapestries now to be had in excellent colors, or with certain Persian mats, which can be obtained at a lower price, specially for cutting up, having been slightly injured, and therefore incomplete for floor rugs. Perhaps, however, the most charming way to use this Eastern decoration is to devote one room entirely to it, which may be smoking-room, studio, morning-room, or what one will, for by slight modifications it

may be made equally suitable for any of these. Let us suppose it, then, to be a down-stairs room opening off the hall, which is furnished in modern style. Window curtains and portières hanging from the same height—which is always an important element in a well-furnished room—and of course running merely with rings upon a pole, should be selected of some warm, rich coloring;

for the woodwork is of that nondescript tone that requires lighting up. If detached Persian rugs are to be used,



INDIAN TABLE OF MATTING AND BAMBOO.

the floor should be first covered with a good Indian red matting, or if that be considered too bold, a sombre

the Arabian turning; and there are always the beautiful coffee tables inlaid with mother-of-pearl, or the pretty little bamboo tables, with matting cover and folding shelves, which take up very little room, and are yet light and useful. We have hitherto left out the question of the Arabian wood-work in any large masses, because its use must depend on the room, its situation, and its purpose. A screen reaching from floor to ceiling may be introduced (as in the illustration on this page), with doorway, dividing a room which is too large to be "cosey," and making a quiet nook. If for a studio, the side lights may all be darkened with this decorative woodwork, and the light admitted from the top, as this is most easily arranged for, of course, in those rooms which are built out at the back on the ground floor; or the outlook may be disagreeable, and the window improved by being screened off.

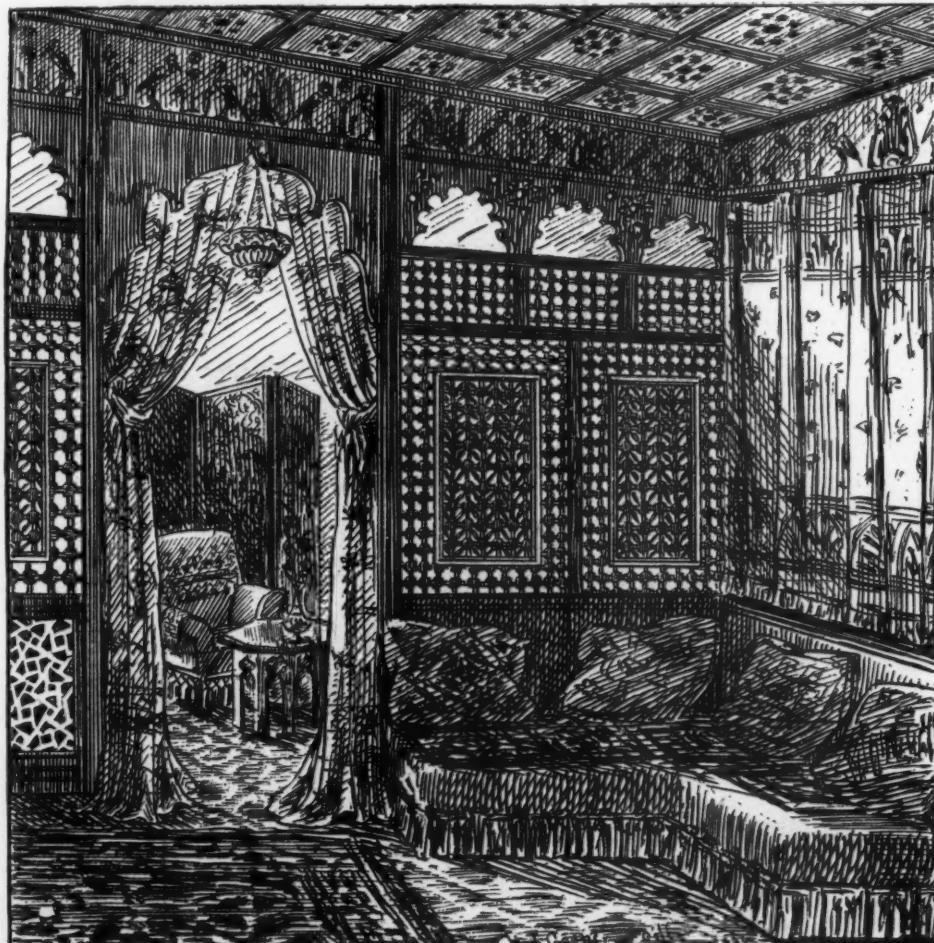
One thing should be guarded against, which is not an uncommon mistake. In the anxiety to make the room appear wholly Eastern in character, the light is so completely shut out that it becomes necessary to burn gas or lamps during the day. This is a kind of masquerading in furniture, which only immoderately affected people could desire. Where the sunlight is strong, burning, and fatiguing, the luxury of a darkened room is acceptable; but in a climate like ours it is an absurdity to imitate the fashions of an Eastern country.

Where an arch from one room to another is used with this work, it should be of good Moorish form—not an attempted improvement upon the horse-shoe—than which perhaps nothing is lighter or more elegant.

The decoration of the ceiling should, of course, also be Moorish in character; but it must be remembered that the rich but dark ceiling of the Moorish palaces does not in all cases suit a modern room, the uses and appliances of which are very different; while therefore preserving Eastern design, and most especially Eastern coloring, care must be taken not to produce a

sense of bareness, or the unpleasant sensation that one ought to be looking up at the ceiling.

Corner cabinets for ornaments of inlaid Arabian woods and mother-of-pearl, brackets, little ornamental tables, Koran stands, suitable for portfolios or loose papers, may suitably fill up the furniture of such a room as this. It is essentially a "fancy" room, and is only



"MESHREBIYEH," OR ARABIAN LATTICE-WORK, APPLIED TO A MODERN INTERIOR.*

colored ingrain carpet, without design, or a felt. Divans covered with Persian rugs or woven tapestry may fill up the corners; and it is important that these should be edged with fringe, if it is used at all, of Eastern make.

Pretty occasional chairs have been made, introducing

* Excepting the initial, the illustrations on these two pages are from original designs kindly furnished us by H. and J. Cooper, London.

admissible in a house where there is space to spare. In a small town house, where every room is constantly in use, it would be little else than ridiculous, while in its place it may be made a perfect little sanctum. The idea, then, to be carried out is comfort and luxury before all; only lounging-chairs, divans, low tables and

such like are admissible; easels with favorite pictures or engravings, books, quaint little tea or coffee services, cushions, and all that gives the idea of rest and recreation.

The walls of a room of this description ought to be hung with Eastern fabrics, which can be easily removed for cleaning, or they may be covered in some cases with fine colored matting, or even hung permanently with some of the Eastern patterned prints on cotton or silk. Persian printed curtains may be very effectively used for this purpose after the wax which is used in the printing has been removed; otherwise they have a disagreeable cracked appearance, and look somewhat poor.

Details must, however, be left to individual choice, for much in these matters depends on cost. Whatever may be the means of a person furnishing a room in Eastern style, let it not be attempted at all unless it can be carried out as a whole. A modern French paper or hangings, furniture which is a reproduction of the heavy Louis XIV. or the graceful Adams, and its contemporary French style, is equally out of place amid Oriental surroundings. Now that all Eastern commodities are so easily obtained, and we have such an enormous choice, there should be no difficulty in furnishing a room of this kind completely, at moderate cost.

AN ORIENTAL LOUNGING-ROOM.

The foregoing article somewhat anticipates the exploiting of a favorite notion of the editor, on the subject of an Oriental room. We have long dreamed of a delightful little retreat, such as might easily and inexpensively be made in some quiet nook of any ordinary town dwelling, with everything suggestive of comfort combined with ideal idleness—a place where, after the fatigues and business cares of the day, the master of the house might retire and smoke his pipe with perfect rest. There, in dressing gown and slippers—on Sunday especially—he would be in his glory, accessible to wife and babies and intimate friends, but none others could cross the threshold of the sanctum. The writer of the previous article insists on plenty of light for the room described therein; but for our own particular Oriental retreat we

are not at all sure that we would admit even enough light to read by. Indeed, we think we may say that we would have the room greatly subdued in the matter of illumination. This at least for its normal condition. Books should be banished for the nonce, with the possible compromise that, for occasional sulky hours, a luxurious novel might

of the greatest degree of ease; but we would give the term "Oriental" a wide latitude of interpretation, letting it embrace Turkish, Egyptian, Persian and Indian. Japanese and Chinese belong to a somewhat different genre; but even in many articles—especially of the decorative kind—wares of those people would be cordially welcomed to

help out the general scheme of Eastern luxury. So we would have Chinese pottery, Japanese bronzes and screens, Persian metal-work, and textile fabrics of either China, Japan, Persia or India—or of all of them. What could be more suitable? There should be very little furniture in the room—a few low tables for holding pipes and coffee, and an almost unlimited quantity of richly covered cushions of various hues. The carpet should be of plain brown or olive green, over which should be thrown the best Oriental rugs the purse of the master could afford.

Above the dado, formed by the divan surrounding the room, the walls might be covered with jute plush (which might be embroidered) or with one of the beautiful and inexpensive Japanese chintzes, which come in dull olive greens, reds and, old gold, and are effectively broken with diaper designs in gold or silver. There might be a pierced wooden frieze of Moorish design, with oblong openings, filled in with a running floral pattern painted on the plaster or on canvas. The ceiling might be panelled with pierced Moorish wood-work.

Returning to the subject of the open fireplace, it will be seen, by reference to the illustration on the first page of the magazine, that a blazing hearth is not so much out of keeping with the Oriental scheme of decoration as

might appear. Our Turkish model, which dates from the seventeenth century, is to be found in the governor's palace at Kere-soun. The central frame of the chimney-piece is of hard grayish stone resembling granite. The decoration of the mantel and the sides is plaster-work, finished with the tool, and the whole is fitted into the wooden facings of the walls. In this country, such a fireplace could easily be reproduced in wood, and with tiled sides and hearth of Moorish design would be very effective. Such a divan as is shown in the illustration referred to might be used in the room we are suggesting. It is carried around the walls, the only breaks in the line being at the door-way, which would be draped with heavy portières, and at the fireplace. The corners we will cut off, so as to make the apartment octagonal. They will provide for useful closets, in which the good housewife, however, may store only such articles as will not call for the

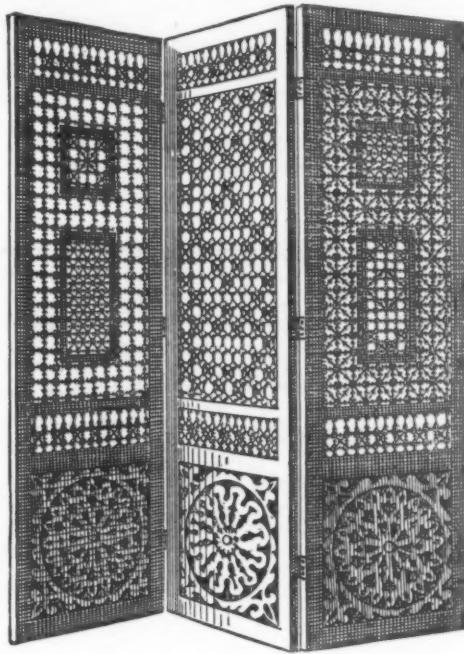
intrusion of the servants at unseemly hours. Our plan is to have for our lounging-place the ordinarily dull back room on the second story, which is out of the way, and so insures the much-needed element of privacy. If, as some might prefer, the middle room of the common



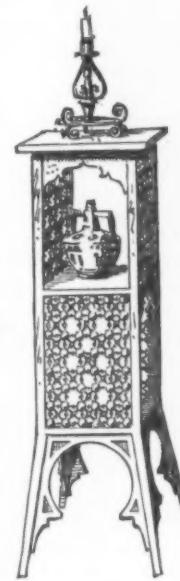
MORESQUE ANGLE BRACKET.



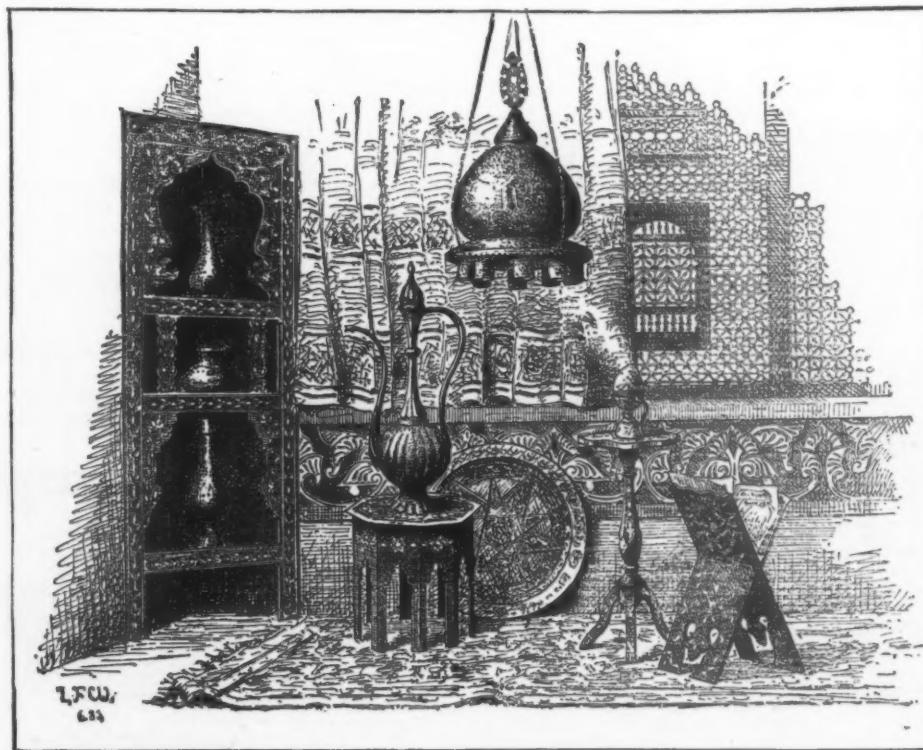
MORESQUE WALL BRACKET.



SCREEN MADE OF ARABIAN LATTICE-WORK.



MORESQUE LAMP-STAND.



VARIOUS OBJECTS SUITABLE FOR THE FURNISHING OF AN ORIENTAL ROOM.

absolute comfort, and on a bleak, wintry day what comfort would there be in staring at an iron furnace "register," or, worse still, at the conventional sheet-iron stove! Our lounging-room is Oriental, because that general style of furnishing accords nearest with our idea

American town house be used for the purpose, the occupant cannot hope to be free from intrusion; for it will be in the nature of a hall-way, through which the family and visitors would pass on the way to the dining-room in the rear. It would be separated from the front and rear rooms by the usual folding doors, inside of which would be rich portières, and a soft subdued light might be admitted through lattice-work above the doors and portière rods. If the back room on the second floor should be used, Arabian, Indian or Japanese lattice-work, backed by thin, rose-tinted Indian silk, could be placed over the window, in preference perhaps to stained glass; or the latter might be introduced for the top panes only. We have seen some of the new "mosaic" stained glass, executed in good simple Arabic designs, very harmoniously colored, at the cost of only two dollars a square foot. By studying the decoration of the modified Arabian chamber, as fitted up by Messrs. Cooper, of London, on page 110, and the spacious Turkish salon, with playing fountain and other extravagant luxuries, shown on page 113, it will be seen that the idea of such an Oriental room as we have suggested may be adopted with pleasing variations. M. M.

ANOTHER ORIENTAL ROOM.

As a rule, when an extension is added to a city house, it is not carried above the first floor, being used for a dining-room, with kitchen and laundry beneath. It is sometimes necessary to have a skylight to the dining-room; but even then there should be space enough above for a small lounging or smoking room, the need of which is felt in very many cases. It should be especially adapted for the use of those members of the family and their friends who may have to stay in town during the whole or a part of the summer. At the same time, it need not be restricted to that purpose, as we shall see. Its character should, however, depend on its principal use. In the various suggestive illustrations on this and the following pages, it will be seen that only Oriental motives and modes of decoration have been drawn upon; but it would be easy to give our room quite a different appearance, if one should prefer some other sort of decoration to the Eastern. The room in my mind—like that suggested by the editor in the preceding article—would be an octagon, part enclosed in a rectangle, part projecting beyond it to form a three-sided bay open at the top. For roof there would be an eight-sided tent, with awnings for the openings in the bay, that part of the room not included in the octagon having a flat ceiling for the centre, with vourroirs at either side. Practically, then, the room would be six-sided, the broadest side being that next the

body of the house, and in which would be the door. One half of one of the smaller side-walls would be taken up by the fireplace necessary against chilly days. This fireplace and the door would form the only interruptions to a low divan running all around the room. A false roof, with wooden shutters provided with glazed sashes, would take the place of tent-roof and awnings in winter. The openings under the awnings might be filled with lattice-work, Hindoo or Japanese, and mosquito nets could be fastened outside these if necessary. The window over the fire-place should be in stained glass.

The floor should be of marble mosaic or of marquetry of Moorish design. A Kurdish or Persian rug might cover the greater portion of it. It is more comfortable, more *cleanly*, and it is in other ways desirable to have the cushions of the divan lie directly on the floor; but if the

or, better still, perhaps, for such a purpose, with slabs of the stained marble called endolithic, upon which any design can be made to order. The interlacings of the Moorish patterns, when often repeated, have anything but a restful effect upon a great many people; they suggest so many puzzles which must be worked out. For this and other reasons, the more naturalistic and freer Persian floral patterns are the most desirable. Their colors, I may say, are invariably turquoise blue and dull purple, on a bluish white ground. A moulding of carved teakwood or of plain Georgia pine stained red should finish the lower division of the wall. The upper division, the coves at either side, and the flat ceiling should be in rough cast, with stencilled borders of flowers and leaves in carnation, pale green, and yellow. The tent-roof and awnings might be of canvas, stained light red and ornamented with stencilled borders like the ceiling; or the admirable (and very cheap) creton embroideries on linen might be applied to the canvas. The tent-roof should not be of any dark colors, since the room will depend greatly in day-time on the light that comes through it. In the evening an old Persian or Turkish lantern might be lit.

The cupboard, mantel, arches and frieze would look best wrought in the carved teakwood inlaid with mother-of-pearl, which Mr. DeForest supplies; or the effect of such work may be imitated with common pine stained dark red and stencilled with a pattern like that shown in the cut, in aluminium, slightly glazed with transparent blues, greens and pinks. The Turkish fireplace, which forms the frontispiece of the magazine, might be cheaply carved in pine; and the open spaces on either hand offer an admirable model for our purpose. The sill or shelf at the bottom of the opening

in the bay might support a few Chinese or Japanese vases with flowering plants, such as jonquils, hyacinths and anemones in spring; pinks, chrysanthemums and marigolds in the fall.

ROGER RIORDAN.

A SOUTHERN paper describes the parlors of a New Orleans mansion as having their walls and ceiling "gilded all over," and their furniture of "gilt wood, with ruby satin upholstery." The effect is described as "excruciatingly magnificent." Who can doubt it?

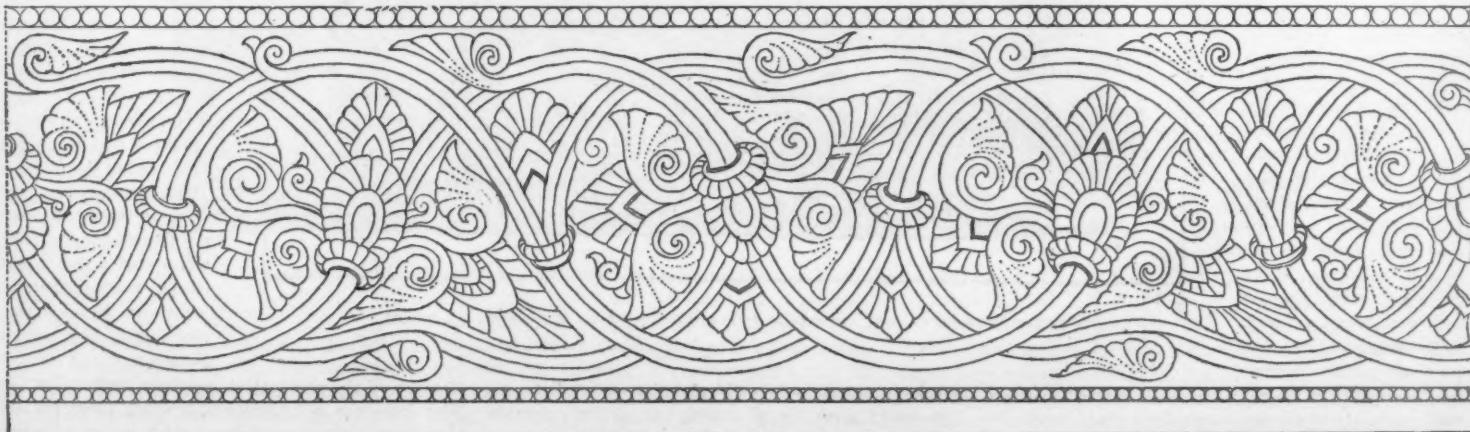
A NEW and very effective kind of ceiling decoration is an arabesque painted on burlap in bronze, silver and gold, and applied to panels of various forms. Here is a chance for those who have learned "lustra painting."



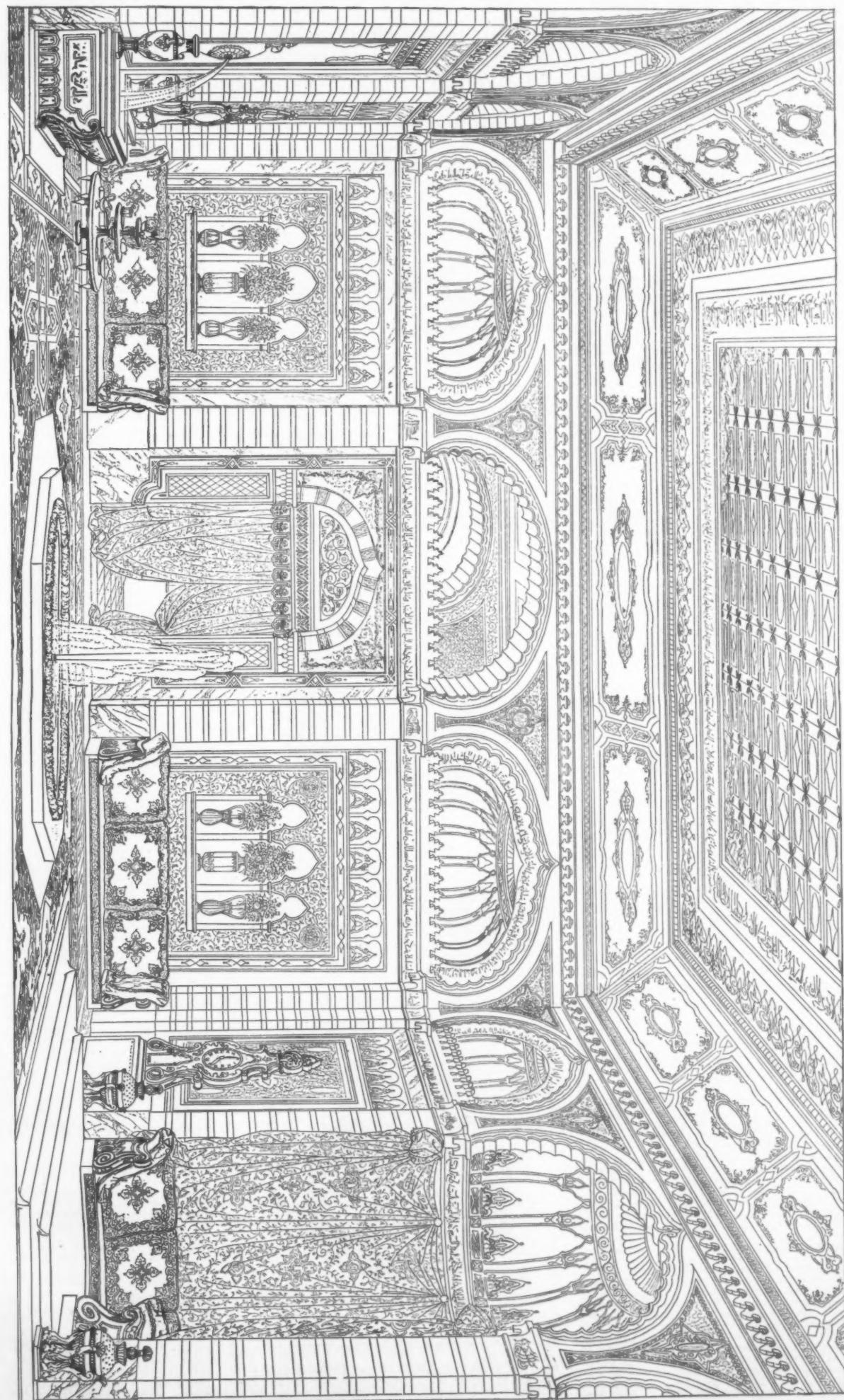
MORESQUE ARCH, PAINTED, CARVED OR IN MOSAIC.

owner's prejudice against Eastern luxury be too strong to permit of this, then there can be a banquette with cushions and pillows. The beautiful Turkish embroideries on red silk, which can be obtained very cheaply, may be used for the divan, or instead of them the hardly less beautiful East India cotton stuffs dyed red, and shot with yellow silk. A few Turkish pillows in morocco leather, stamped and embroidered, should be added, and they might be of a fanciful variety of shapes—triangular, square and round.

Above the divan the walls might be encrusted to the height of the openings in the bay with real old Damascus tiles, if one can afford to pay twenty dollars per square foot for them, or with the modern Spanish tiles, in imitation of the Moorish tiles of the Alhambra, which J. K. Brigham has to sell; or with the very artistic tiles, made after Moorish and Persian patterns by Mr. Volkmar,



RUNNING DESIGN FOR BORDER OR FRIEZE IN ARABIAN STYLE.



SALON FURNISHED AND DECORATED IN TURKISH STYLE.

(SEE PAGE 111.)

THE ART AMATEUR.

Books Old and New.

BINDINGS AT THE GROLIER CLUB.

THE most wide-awake and industrious association of its kind in this city, if not in the world, is the Grolier Club. It has held exhibition after exhibition of matters connected with the manufacture of books, and every one has been interesting and useful primarily to the trades and professions concerned, and through these to the public at large. Its last exhibition was one of bookbindings, at which were shown examples of the workmanship of Clovis Eve, of Padeloup, of De Gascon, of Derôme, and of the scarcely less famous English binders, Roger Payne and Elliot and Chapman. Besides these, there were Gothic folios in carved leather; old Dutch prayer-books in silver repoussé; examples of the Grolier style in inlaid leather or painted in imitation of such, two of which had belonged to Grolier himself. Then there were other historical bindings which had belonged to kings and queens of France, the sides covered with their arms and devices, stamped in the leather. There were bindings in tortoise-shell, in enamelled copper, in velvet, and brass, and jet bead-work.

Although most of the cases were well filled, it is to be regretted that the rule was adopted not to exhibit any purely modern work. There is little use of studying the historical phases of bookbinding, or any other art, if one is not to compare their productions with those of the present. It would have been well to have given the dates of the bindings, which in many cases were half a century or so later than those of the books themselves. For those already acquainted with the history of the art it was most interesting to trace its progress from the quaint but clumsy Gothic style, through the rich and elegant ornamentation loved by the great collector whose name has been adopted by the club as its own, to the acme of beauty reached in the style introduced by De Gascon, and then its partial decline through the seventeenth and eighteenth centuries. But this might have been made possible for everybody, and the lesson could have been completed by showing a few specimens of modern bindings, of Trautz, of Lortic, of Cuzin, whose work, in many respects, could bear off the palm.

Among the finest bindings in the exhibition was one in red morocco with armorial bearings in the centre surrounded by a wreath, the rest of the plat being filled with designs executed "à petits fers" by De Gascon. Another was a small Aldine *Lucretius* bound in a mosaic of different colored leathers, for Grolier. There were several excellent examples of Roger Payne's timid but respectable workmanship in straight-grained morocco, and a lot of gorgeous Persian bindings, embossed, gilded, and painted by hand, with a great variety of exquisite floral arabesques.

It is said that it would be easy for Mr. Brayton Ives, Mr. Samuel P. Avery, Mr. Cornelius Vanderbilt, Mr. W. C. Prime and Mr. Hoe, who were the principal contributors to this exhibition, to supply fresh material for another which should be as rich and more complete. They could hardly undertake a more useful work. Hundreds who had not heard in time of this last would be anxious to see it, and, with a little preparation, it could be made very instructive.

SOME CURIOUS ENGLISH TEAPOTS.

FROM L. M. Solon's interesting volume on *THE ART OF THE OLD ENGLISH POTTER* (D. Appleton & Co.), noticed in the March number of the magazine, we select some examples of teapots, which will be sure to interest the many readers who welcomed Mr. Nealy's valuable articles on "The China of Our Grandmothers." The "Elers" red-ware, of which the specimen shown in our first illustration is made, is a dense and semi-vitrified body, which chemically differs from porcelain only by its lack of translucency. The fineness of the paste is due to the careful levigation and sifting of the natural clay, and its hardness to the high degree of firing to which it was submitted. The color of the body is of a lighter red than that of other makers, and the pieces are notable for the neat and skilful way in which they were turned on the lathe. The raised designs that sparingly decorate the smooth ground were obtained by small metal dies sunk in the shapes desired. On the surface, delicately lined over and finished on the wheel, a little lump of wet clay was applied at the place where a relief was intended, and stamped in the same way as the impression of a seal is taken upon wax. The excess of clay round the outlines was then carefully scraped off with a tool, and objects—such as flowers and leaves—were connected with stems made by hand, so that with the same tools the pattern might be greatly varied. Another example of the "Elers" pottery family, but not strictly entitled to the name, is shown in the teapot of "Portobello ware," which had a great run after the expedition of—

"Admiral Vernon, that brave fellow (who),
With six ships took Porto-bello."

Dies were sunk in the form of ships, and whole flotillas were

stamped in white on the red tea ware. "Portobello ware" was created in 1727 by Astbury, who succeeded the Elers'. He continued to apply ornaments on the red clay, still impressed with small metal seals, but he used white clay to contrast them with the ground, and glazed them over with galena. Mr. Solon considers Astbury "the worthiest successor of the Elers," of whose work he has a high opinion. "What the Moors of Spain," he says, "effected for the improvement of the potter's art in Italy, and what subsequently the Italians did in France for the introduction of a new kind of pottery, which was to develop itself there into so many varieties, the Brothers Elers did for the ad-



FIG. 1. ELLERS RED WARE. MR. SOLON'S COLLECTION.

vancement of earthenware in Staffordshire. Of a noble family of Saxony, they were patronized by William of Orange, and came in his train to England in 1688.

The example of salt-glaze embossing (Figure 3) shows how the decoration of this ware was contrived to allow of its being conveniently curved in the hollow shell of the mould; each section has a separate subject, and the seams existing between the sections, which are the great trouble of the potter, who vainly tries to conceal them by other means, have been made use of in the composition as partition lines which divide it into panels. The subjects were always selected with the view of affording the greatest facility of execution. Now and then we find exam-



FIG. 2. PORTOBELLO WARE. MR. H. WILLETT'S COLLECTION.

ples of salt-glaze in the ornamentation of which extreme delicacy was exercised, as in the case of the little four-lobed teapot, resting on three minute claws and embossed all over with shells, oak-leaves, and acorns. But such pieces were expensive and not intended for the general market. For the public, novelty and design was called for, and "there was no natural object, no impracticable representation of animal or figure, that was not thought fit to be turned into a teapot." Camels, squirrels, bears, cats, were made to serve the purpose. "They were in all cases made ornamental, with scrolls or flowers embossed all over, thus avoiding," says Mr. Solon, "the ludicrous effect always evinced by a too realistic production," although a more



FIG. 3. SALT-GLAZE SHELL WARE. MR. SOLON'S COLLECTION.

"ludicrous" object than the squirrel teapot (Figure 5) it would be hard to find.

Our last selected illustration of Staffordshire pottery is of "agate-ware," which Dr. Thomas Wedgwood—the best Burslem potter of his day—made in great perfection. Agate-ware was a complicated process; the marbling, instead of being produced on the surface, went through the body. For earthenware objects, some of these "agate" pieces are remarkably delicate; they were finished and polished on the lathe, and either glazed in their natural colors, red and yellow, or different shades of brown and red, or else stained with a blue glaze, which imparted to the mixture the fine grayish hue of agate.

KOEHLER'S "ETCHING."

MR. S. R. KOEHLER's monumental work, *ETCHING*, published by Cassell & Company, fills a place which no other book in the English language can dispute with it. A full list of all important etchers, not including those of our own times, would contain about three thousand names. To select from this multitude those deserving of attention, in addition to the great men recognized as such by all the world, to review and classify their works, and to arrange the results of this labor in clear and useful form, is an important task, and one that had not before been satisfactorily done. Even the best-informed German and French writers, like Bartsch and Passavant, cannot be relied upon as correct in matters of technique, while the only English work on the subject that might be brought into comparison with Mr. Koehler's—*Hamerton's Etchers and Etching*, that is to say—is fragmentary, incomplete, and, in its critical judgments, often at fault. Mr. Koehler's book gives a connected and what must be spoken of as a full account (at least until a fuller is printed) of the history of the art, of its invention in the fifteenth century, and its application to the decoration of armor, etc.; of Durer's etched work, and Marc Antonio's; of Virgil Solis' "Book of Armorial Bearings," and the later introduction of etching as a means of ordinary book illustrating; of the great Dutch school culminating in Rembrandt; of the seventeenth-century Italian and French etchers—Salvator Rosa, Ribera, Callot and Sebastian Bourdon; and, finally, of Claude Lorrain, Dietrich, and the French etchers after the "little masters," Eisen, Fragonard and the rest. A chapter is added on the revival of etching in the nineteenth century, and one on etching in America, and there are chapters, full of precise and trustworthy information, on collections and collecting, on the technique of etching, and on printing.

The volume has been printed in sumptuous style, on heavy and solid paper, and is very fully illustrated with original etchings and heliographic reproductions of rare and valuable plates, in addition to which a number of interesting photographic reproductions of old etchings, very useful in illustrating the text, are scattered liberally through the book. The original etchings are nineteen in number, not including five plates by Rajon, Flameng and others, after paintings. Among them is an original etching on iron of Charles V. and his brother Ferdinand by Hopfer, one of the first real etchers, the plate of which was discovered and cleaned up by Mr. Koehler. There are also prints from original plates by Dietrich, Jacque, Lalanne and Jacquemart, and among American etchers Whistler, Swain Gifford, Thomas Moran, Charles A. Vanderhoof, Otto Bacher and several others are represented. The reproductions printed as separate plates are of work by Durer, Rembrandt, Berghen and Mervon. Those in the text amount to nearly one hundred, and furnish examples of almost as many different etchers. The printing, both of the heliogravures and of etchings, is a distinct advance upon any done in this country that has hitherto come under our notice. The impression of Jacquemart's "Tripod by Gouthière" for instance, is more satisfactory than any but the earliest French impressions of the plate; the plate by Hopfer, which had been covered with rust when discovered, prints wonderfully clear and distinct; and, supreme test of a good printer, the subjects that require retroussage appear to have been artistically handled. Of the American etchings, we like best Gaugengigl's "Summer," Vanderhoof's dry-point "Fisherman's Home," and "A View in Venice," by Otto Bacher. Stephen Parrish's "Annisquam" and Charles A. Platt's "Rue de Mont Cenis" are also excellent; but we cannot bring ourselves to believe that it is desirable for an etcher to attempt such effects as that aimed at by Mr. Henry Farrer. We recognize the fact, however, that in a work so comprehensive as this it is desirable that the most catholic spirit should govern the choice of examples. Among the illustrations we should mention the two impressions of Rajon's portrait of an old lady after Rembrandt, one of which shows the effect of a "clean wipe," while the other shows what artistic retroussage may and should do for a plate.

A JAPANESE ROMANCE.

MR. EDWARD GREEY, author of "The Golden Lotos," "The Loyal Ronins," and many other stories of Japanese life and manners, past and present, has translated the historical romance by Bakin, bearing in the original the characteristically poetical title, "Kumono Tayema Ama Yo No Tsuki," which means "The moon shining through a cloud-rift on a rainy night." Mr. Grey calls the story "A Captive of Love," the captive being the hero, Saikel, an U-den (thunder priest), who, becoming enamored of Hachisuba, a singing girl, in disregard of his most sacred vows, is prepared to marry her, when—but we will let the reader follow the story for himself. The picturesque conditions of the Ashikaga period, of nearly five centuries ago, are chosen for the setting of this quaint romance, and we learn much about the Japanese feudal system, the national belief in magic, and the reverence for the teachings of Buddha. Mr. Grey lived long in Japan, understands remarkably well the difficult language of the country, and, through his intimate acquaintance with their literature, occupations and general life, has acquired a degree of sympathy with the Japanese in their ideas and aspirations which admirably qualifies him to undertake the writing of a book of this kind. "A Captive of Love," while retaining much of the quaintness of the original, is both entertaining and instructive. Twenty-six curious and spirited native drawings, illustrating the story, are reproduced in black and white. By the way, those persons who share the general erroneous impression that Japanese artists know nothing of perspective will probably be surprised at the landscape view which forms the frontispiece. [Boston: Lee & Shepard, publishers.]

THE CENTURY.

IF Antoine Louis Barye could revisit the glimpses of the moon, the posthumous honors done him in this country might afford some consolation to his manes for the neglect that he suffered in life at the hands of his own countrymen. The illustrated article about him in the February number of *The Century* is the third that has appeared in an American magazine in the course of a year or so, and, at least so far as the illustrations are concerned—they are by Kenyon Cox and W. H. Drake—we must say it is the best. In the March number we have the sixth of Mrs. Schuyler Van Rensselaer's excellent series of critical articles on "Recent Rennaisance in America," which are profusely illustrated. Such papers seem to us to be much more in the line of the magazine than the interminable papers on the Civil War, of which most persons must be growing very weary. Some of our magazines are getting into the habit of reprinting unmagazinable matter, apparently with the chief aim of republishing it in book-form. Looking through the pages of the bound volumes of *The Century* for 1885, we are struck by the quantity of this war material, which gives a heavy appearance to the letter-press and also to the illustrations of the war articles, which, while excellent of their kind, are, necessarily, for the most part, inartistic. Apart from this, the volume is to the general reader as interesting as its predecessors, which is saying much. If on no other account, we shall be inclined to remember it for containing "Silas Lapham," Mr. Howells's most interesting story, and "The Bostonians," Mr. James's dullest.

Mr. Howell's Italian studies, with illustrations from pen and wash drawings and etchings by Mr. Pennell, are capital. The only trouble is, that there are not enough of them. How pleasant to see a picture of the Loggia dei Lanzi that is not photographic! "An Arrangement in Chimney-pots," helped out a good deal by flower-pots, may suggest something new to our younger architects. The reproductions of etchings by wood-engraving are, however, a waste of skill and patience. To people who have never seen an etching they may give some idea of what one looks like, but as engravings they would gain much by the use of a bolder line in the tints. Mr. Eggleston's "Social Life in the Colonies" is also interesting, and the accompanying drawings of the "One-hoss shay," of snuff-boxes, silver tankards, and other family relics are all that they should be. Mention must also be made of Schwatka's Alaskan articles, several good short stories, including "Crow's Nest," depicting a touching incident of war times in the South, by Mrs. Burton Harrison, and some entertaining and well-illustrated articles on "Typical Dogs." "The Summer Haunts of American Artists" might, perhaps, be added to the list; but it is a good subject badly handled.

ST. NICHOLAS.

THAT delightful novelist, Frances Hodgson Burnett, to our way of thinking, never appears to such advantage as when she is writing for or about children. She never did anything more charming than the story of the little girl and the burglar, which appeared in St. Nicholas a few years ago. But that was merely a sketch. "Little Lord Fauntleroy" is a serial story now running through the magazine. It is in Mrs. Burnett's best vein, and, like much we find in these pages, will please adults as well as the little ones.

The two bound volumes of St. Nicholas for 1885 maintain the high reputation which this magazine has earned. Everything in them has, too, the merit of brevity; and supposing children's literary tastes to be as capricious as they may be, every young reader of St. Nicholas should yet be pleased with every number. Judicious papas and mammas, however, would like to see more of Frank Stockton, Agnes A. Sandham and Charles Caryl, and somewhat less of E. P. Roe, and such articles as "Among the Law-makers," which seem to us too didactic, and, indeed, quite outside the field of a magazine of this kind. The illustrations are abundant, as they ought to be, and most of them are excellent. We would specially commend "The House that Jack Built;" the drawings and the reading matter of "Personally Conducted;" Charles G. Leland's "Work and Play for Young Folks," with good and simple designs in brass nails for coffin lids, and the like; the "Child's Head after St. Gaudens," which might have been more carefully printed; drawings and text of "Davy and the Goblin;" "The Children of the Cold;" "The Conscientious Cat;" "Historic Girls," and the animal sketches by F. C. Holder. A more welcome birthday present for a boy or girl than these two attractively bound volumes of St. Nicholas it would be difficult to find.

LITERARY NOTES.

L'ART (Macmillan and Co.) for January and February of this year is above even its customary high average. There is a fine etching by Mordant after Rembrandt's Family Group in the Museum of Brunswick, and a large plate, printed separately on heavy paper, of Edmond Yon's "La Trout de Carpes." The principal articles are a curious and interesting notice of Rubens's work as a book illustrator, with reproductions of some of his designs, and a no less interesting account of Boucher's work in 1752 and 1753, with several engravings after his paintings, decorative and other, among which we may mention a "View after Nature," of an old mill and pond, with a fisherman in the foreground, and "Les Amours Rustiques," a pastoral figure subject. In February another full-page plate is given after Yon—"Un Etang en Sologne," and a portrait etching by Piguet of a pretty Parisienne in fur-trimmed sacque and muff. The story is continued of Rubens's dealings with the publishers of his time, and we find him buying books of and selling books to Balthasar Moretus, besides making vignettes, etc., for him. A list is given of books owned by Rubens, and it includes many works on history and but few on art or in pure literature. There are articles on the engraver Edelwick and on the artist Martin Schoen. M. Edmond Yon's pastels and water colors, recently sold in Paris, are noticed in a short but appreciative sketch.

THE seventh number of the COURRIER DE L'ART (Macmillan and Co.) for this year gives notice of the coming international exhibition of works in black and white, to be held in the Louvre from March 20 to April 30 next. Drawings in crayon, pen and ink, charcoal, and engravings on copper or steel and on wood, etchings, and lithographs will be admitted, as also, in a separate section, pastels and works in gouache and distemper, etc. We learn from the Courier that M. Edmond Yon's sale produced the sum of 34,350 francs, and apropos of the sale of the collection of M. A. Fournier, that the prices paid for Chinese porcelains are much less than they used to be.

IN Houghton, Mifflin & Co.'s édition de luxe of "The Last Leaf," sumptuously illustrated by F. Hopkinson Smith and G. Wharton Edwards, beautifully embossed Japanese leather paper, such as is used for wall coverings, has been applied to the sides of the book instead of ordinary book-binder's cloth. It is cheaper than the latter, and, in combination with the creamy white vellum used for the back and corners, is extremely rich.

LITERARY LIFE, of Chicago, boasts of a new cover, very poorly designed by James Ward, "assistant to Sir Frederick Leighton"—whatever that may mean. The magazine is bright and interesting, and has the courage to reprint one of the worst passages in Payne's new, unexpurgated edition of "The Arabian Nights," of which Mr. Comstock has, very properly, prevented the republication in this country.

A NEW volume of verse by Whittier, containing the poems he has written since the publication of "The Bay of Seven Islands," in 1883, has been published by Messrs. Houghton, Mifflin & Co.

THE COLORED STUDY FOR MAY.

IN the next issue of The Art Amateur the color study will be the portrait of a very young calf, from a painting by James M. Hart. The reproduction has been very successful.

"B. F." writes that there are some "little white spots" on the colored supplement sheet of her copy of the March number of the magazine. She wants to know the cause of them, and how to remove them. The defect doubtless is due to two sheets having stuck together, on account of the weight over them as they lay in a pile at the binder's. It can easily be effaced, without risk of damaging the picture, by wetting the corner of a handkerchief, and rubbing it lightly over the spot. It is a good thing to wipe the whole picture in this way, as no matter how much care is taken to prevent it, specks of dust will sometimes settle on the surface before it is quite dry, giving a dull appearance to parts of the picture. A wet cloth will remove them at once.

Treatment of the Designs.

BIRDS AND THISTLES.

THE double-page design in the middle of the magazine may be executed either in oil or mineral colors, and would be especially effective painted on clear glass for a fire screen. Oil



FIG. 4. SALT-GLAZE WARE. MR. SOLON'S COLLECTION. (SEE PAGE 114.)

colors are used for this work, mixed with turpentine. No background is painted behind the flowers and birds, the firelight being allowed to shine through the clear glass. If painted on ordinary canvas a background is necessary. This should be a warm light blue sky, with a few light floating clouds seen across the upper part. Toward the bottom of the picture the tone of blue becomes lighter and warmer, as one sees in nature. The thistles are a light delicate purple rather dull in color, and the leaves are a silvery gray green, with stems of lighter shade. The birds are deep yellow and black, with deep blue on the head and tip of the tail. The butterflies are red and black, purple and gold and silver gray, with pink and violet spots. The bees have yellow and black



FIG. 5. SQUIRREL TEAPOT. MR. SOLON'S COLLECTION. (SEE PAGE 114.)

bodies, with transparent gray wings. This scheme of color is to be used both for oil and mineral painting. To paint in oil, the following colors are used. For the blue sky mix cobalt, white, a little light cadmium, a little madder lake and a very little ivory black. For the clouds use white, yellow ochre, a little ivory black, cobalt and light red. The thistles are painted with permanent blue, white, madder lake, a little raw umber and a very little ivory black. In the shadows add burnt Sienna. The green leaves are painted with permanent blue, white, light cadmium, madder lake and a little ivory black. In the shadows add burnt Sienna. Use very little cadmium, as the tones are very gray in quality. In the birds the yellow feathers are painted with deep cadmium, white, a



FIG. 6. AGATE WARE. MR. SOLON'S COLLECTION. (SEE PAGE 114.)

little ivory black and madder lake. The black bands on the wings are painted with ivory black, white, madder lake, a little cobalt and burnt Sienna. For the deep blue feathers use permanent blue, madder lake, white, ivory black, and burnt Sienna. To paint this design in mineral colors use for the background or blue sky, sky blue, blending the color with a soft brush. To paint the clouds wipe off the color before it dries, leaving the white china bare. Shade them with ivory black and sky blue, adding a little ivory yellow in the lighter parts. The leaves of the thistles are painted with grass green subdued with carmine and purple. The purple flowers are painted with golden violet. For the yellow feathers of the birds use mixing yellow, and add

orange yellow in the deeper tones. In shading use brown green. Ivory black is used for the black feathers, and deep blue with a little ivory black will paint the dark blue marks on the heads and tail feathers. The bills are painted with yellow brown.

ALSATIAN PEASANT WOMAN.

In painting this study (see page 107) in oils the following scheme of color may be observed: The background is a tone of rather light gray green, suggesting distant foliage. The woman's costume is composed of a dark red bodice embroidered with gold, with a skirt of rather light brown stuff; a blue apron of medium shade, rather dull and faded in color; waist and sleeves of white muslin, and over the shoulders is worn a red shawl with dark green striped border. A dull green umbrella with a red stripe around the edge and horn handle is in the hand, which rests against the basket of yellowish brown straw. In the other hand is held a rather dark yellow handkerchief. The flesh is dark and clear, with ruddy color in the cheeks. Very dark brown are the hair and eyes, and on the head is seen a large black ribbon bow. To paint the background use permanent blue, white, a little light cadmium, madder lake and ivory black. In the darker touches add burnt Sienna. The red bodice is painted with madder lake, light red, white, raw umber, and a little ivory black for the focal tone. Add raw umber, burnt Sienna and perhaps a very little cobalt in the shadows. The highest lights are painted with vermilion, madder lake, white and a little ivory black. For the blue apron use permanent blue, white, a little yellow ochre, madder lake and ivory black. In the shadows add burnt Sienna and raw umber. The gold embroidery is painted with cadmium, yellow ochre, white, burnt Sienna, and a little ivory black. Use bone brown, white, yellow ochre, burnt Sienna and a little ivory black for the dress. The same colors will paint the hair, with less white and yellow ochre. Add a little cobalt in the shadows. To paint the flesh use yellow ochre, white, madder lake, light red, a little cobalt, raw umber, and a very little ivory black. In the shadows add burnt Sienna. The umbrella is painted with the colors given for the background, adding raw umber and burnt Sienna. Use flat bristle brushes for the general work, and for small details use flat pointed sables, Nos. 5 and 9.

WHITE LILIES FOR EMBROIDERY.

THE most artistic way of executing this design (Plate 516) is to consider it as a panel, and with the ground work out a color effect. With this motive there are but two colors to be used, white and green. Instead of this being a limitation, it in fact allows for the most beautiful play of tints and the finest sense of modelling. Take, for example, an oblong piece of dark green plush. Begin the stalk at the lower end with dark brownish greens. Do not let the brown tint be too prominent, for the scheme must be entirely green. The brownish green is suggested in order to get as wide a range as possible. Embroider: the leaves in South Kensington stitch with crewels. Pay attention to the form of the leaves, and indicate the light and shade as they would be found in nature. The great danger in working a number of leaves, and leaves of such size, is that they may not be sufficiently varied. To guard against this, it would be a good plan to make some studies of leaves from nature in broad water-color washes. This would be the work of a moment, and could be followed with perfect safety by the finer work of the needle. In the highest lights use some threads of silk. For the flowers use silk. The lily's tint is of course white. But here consider it modified by all the surrounding tints of green, and use pale whitish green silks. Work up into pure white. But even into this allow a few pale green tints to mingle. In embroidering the stamens use gold, and even into this introduce some of the pale green, that the color scheme may in no instance be interrupted. The whole may be outlined with a slender thread of gold, if outlining is preferred.

THE CUP AND SAUCER DECORATION.

IN Plate 514—"Huckleberries"—make the flowers deep blue (ultramarine), centre dot red, surrounded with yellow outline. Buds, pink (carmine No. 1). Leaves, green (apple, brown and emerald greens mixed). Under side of leaves, emerald green. Outline and stems, brown green. For background add flux to dark brown. Band, white and gold.

Correspondence.

DECORATION OF A PARLOR.

SIR: Would you kindly give me your advice as to the painting, papering, and draperies of a small parlor? The room is eight and one-half feet high, well lighted, with two windows (one bay); no cornice. I would like to have the furniture a golden olive. Would ceiling of light sage green, wall of old gold, and wood-work of olive green look well?

H. C. B., Waltham, Mass.

Paint the ceiling a warm yellowish old gold, the cornice dull olive, the wood-work dull sage green, and the wall golden olive, with paper self-patterned with mixed, indistinct design. The furniture may be golden olive or yellowish terra cotta.

PHOTOGRAPHS OF BURNE-JONES PICTURES.

SIR: Will you allow me to correct a slight error in your kind notice of my photographs of the works of Mr. E. Burne-Jones? It is no longer necessary to gain the special permission of the artist, for, through his kindness, I can now supply the public without that formality.

FREDERICK HOLLYER, 9 Pembroke Square, London.

SOME QUERIES ABOUT WATER-COLORS.

SIR: Having used oil colors for several years, to the neglect of my water-colors, I find the latter, originally moist, are now dry and hard. Especially is this true of the light yellow, Bourgeois' "Jaune de Chrome Clair." (1) Is there any way of restoring their former working qualities? (2) Please give a list of water-colors especially adapted to flower-painting. (3) What kind of paper will be best on which to paint in water-colors botanical illustrations, the size of plate to be 10x12 inches?

"MERRIMAC," Princeton, Ia.

(1) Try putting glycerine upon the top of the water-color pane and letting it stand awhile. In some cases, if not too hard, this will soften the pigments. The chrome yellow is a very unsafe color at best, and we advise you to throw it away and substitute light cadmium. (2) The water-colors to be used in flower-painting are yellow ochre, light red, vermilion, rose madder, cobalt, Antwerp blue, light zincober green, raw umber, burnt Sienna, sepia, Vandyke brown and lamp-black. These are used for transparent washes. If opaque colors are desired, Chi-

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nese white is added to all the colors in painting. (3) Use a good quality of French water-color paper, with a not very rough surface. This can be mounted on stiff card-board, leaving a margin of about two inches all around.

PAINTING ROSES AND LILACS IN GOUACHE.

E. E. B., Fredonia, N. Y., writes: "Please give directions for treating Longpré's pink roses with white lilacs, the roses being mostly in shadow." The roses and lilacs you speak of are painted in opaque, that is to say, Chinese white is mixed with the ordinary water-colors. A good quality of French water-color paper is used with a slightly rough surface. To paint the pink roses use Chinese white, rose madder, vermillion and a little lamp-black for the local tone. The shadows are painted with Chinese white, rose madder, light red, lamp-black and a little raw umber. Add a little cobalt in the half tints. The high lights are put on last, white, rose madder, a little vermillion and a very little lamp-black being used. The yellow centres are painted with Chinese white, cadmium and a little rose madder, adding a little lamp-black to give quality. In the shadows use Chinese white, raw umber, cadmium, burnt Sienna and a little lamp-black. The white lilacs are first laid in with a general tone of light, delicate gray, and the high lights are put on afterward as well as the deeper accents of shadow. To get this general tone use Chinese white, yellow ochre, rose madder, cobalt and a little lamp-black. In the high lights use only Chinese white, yellow ochre and a very little lamp-black. In the shadows use white, raw umber, light red, rose madder, lamp-black and cobalt. In the deeper accents of shade substitute burnt Sienna for light red. Use medium and small camel's-hair brushes.

SKETCHING FROM NATURE.

BARSTON, Rye, N. Y.—In sketching out doors it is best, when feasible, to sit in the shadow of a rock, wall, or house, which is better than tent or umbrella. Place your work as nearly vertical as possible, with one side toward the point where the greater illumination comes. There is no reason to feel discouraged because your water-color drawing "looks so different when seen in the studio to what it did out in the fields." The "extreme darkness of the washes" is doubtless due to the very difficulty you speak of in managing your light. The strong sunlight you were in while working betrayed you into making your work much darker than you would have done under the influence of the subdued light of your studio. To overcome this difficulty, you should contrive to be in shadow when sketching, until at least you have had enough experience to know how to modify in your picture the light as it appears to you, so as to meet the illuminating condition, say, of the ordinary picture gallery, which is better lighted than the average sitting-room.

QUERIES AS TO PIGMENTS.

W. S., Zanesville, O.—(1) Winsor & Newton's vermillion is a good color, and does not turn black when used with other good colors of the same manufacture. Colors of inferior make can never be depended on. (2) Naples yellow is not a trustworthy color, and should never be mixed with vermillion. (3) "Copal en pate" we have never seen, and think it must be some obsolete preparation. It is not used now by artists in oil painting. If you will tell us just how you use it, we will suggest a substitute. Is it a dryer?

CONSTANT READER, New York, asks "if there is any way of telling the quality of paints by rubbing them between the fingers?" We never heard of such a test being applied to tube colors, and should not think it would be satisfactory. In times past the powdered colors which were then used by artists might have been tested in this way.

ELEMENTARY DRAWING.

J. S., Bryan, O.—The sketch you send resembles a bust of Psyche by Hiram Powers, and is probably a copy of it. The cast will do very well to draw from. Place it so that there will be a strong effect of light and shade, and you can make useful studies from it. You would do better, though, to send for the catalogue of L. Castelvecchi (143 Grand Street, N. Y.), and select some good cast from the antique to work from.

L.—The best method of teaching a child is first to let him copy simple outline drawings, such as are published in Cassell's "Elementary Model Drawings," costing about 25 cents. After this give him simple objects, such as cubes, balls and cylinders, and let him draw in outline only until sufficiently proficient to attempt shading. Then let him begin to shade such objects as

we have named, using charcoal and the stump. From this he may be advanced to drawing from the cast, and, finally, to draw from life. This is the method taught in all the best art schools. A simple course of perspective will be found very useful to pupils drawing from objects who are old enough to understand it. George Trobridge's "Principles of Perspective" (Cassell & Co.) is an excellent book for this purpose.

ETCHING.

B. E., Boston.—(1) It is not worth while having plates replated that have been etched unsuccessfully unless they are of large size, as the cost may exceed the price of new copper. Replating large plates—say above ten inches by eight—should cost about half their original price. If the lines should be bitten very deep, and the plate should be generally in a bad state, the cost would naturally be more than if the surface were merely scratched. (2) Steel is not desirable for etching, as it is very liable to rust. (3) A good etching-ground is composed of asphaltum, 3 parts; Burgundy pitch, 2 parts; and white wax, $1\frac{1}{2}$ parts.

HENLEY, New York.—The following materials and tools are absolutely necessary for the equipment of the beginner: Copper plates, etching ground, a dabbler, needles of various sizes, a dry-point, nitrous acid, a bottle of stopping-out varnish, porcelain baths, an oil rubber, a scraper, a burnisher, an eye shade, a bridge or rest. He must also have bottles with glass stoppers, a large bottle of benzine or spirits of turpentine, wax tapers, soft white blotting paper, tracing paper, thick sticks of charcoal, whiting, wash-leather, an oilstone, fine emery powder, crocus powder, a vice with a wooden handle, water-color brushes in quill, and a plenty of old soft rags. Later, he may find it desirable to add to his equipment: A bottle of liquid etching ground, a roller for laying the etching ground, some gravers or burins, tracing gelatine, transparent etching ground in a ball, methylated chloroform and ether for making solutions of etching ground—the liquid etching ground properly so called, a steel anvil, hammer, and callipers. Materials and tools for etching can be bought of Henry Leidel, 339 Fourth Avenue.

S. F. P., Chicago.—(1) Copper plates are bevelled to prevent the edges from cutting the paper in printing from them. (2) Wax is used for a ground, because the acid has no effect on it when it penetrates the parts of the copper that are exposed. You could use any other substance you chose, which would answer the purpose equally well; but we know of none.

A. F., Newark, N. J.—The etching ground can be removed with turpentine.

POINTS AS TO CHINA-PAINTING.

A SUBSCRIBER, New York.—(1) No other color should be painted over the grounding colors *under any circumstances*, as the under color will strike through and spoil the super-imposed tints. (2) The best gold is that to be obtained from professional decorators. It is moist and ready for use after mixing a little turpentine with it. If the gold is only to be had in powder, rub it down with oil of turpentine, and then thin it a little with spirits of turpentine.

DANGEROUS LINSEED OIL.

T. S., Bryan, O.—We know of no way you can "bleach or purify common boiled linseed oil for use on canvas." You should not attempt to prepare linseed oil for your own use in oil painting, as it will be almost sure to turn your colors dark when the canvas is taken away from the light. Even the imported Winsor & Newton linseed oil lately has been found to change and turn colors dark. F. W. Devoe & Co.'s poppy oil is perhaps the best preparation you can get, and it is very cheap.

THE CAMERA LUCIDA.

H. T. S., Cincinnati.—The camera lucida, we believe, is sometimes used even by professional landscape artists who wish to insure accuracy in drawing with little trouble, but its use is chiefly applied to the rapid drawing of exclusively architectural subjects. This instrument is an arrangement of mirrors, which gives by reflection a picture which may be thrown down on paper or canvas so as to be traced conveniently. You should not use it if you wish ever to learn to draw correctly without it.

SIR FREDERICK LEIGHTON'S PALETTE.

J. E., Montreal.—The President of the Royal Academy sets his palette as follows for landscape: Ivory black, cappah brown, burnt Sienna, raw Sienna, Roman ochre, yellow ochre,

Naples yellow, aureolin, cadmium, supplemented by lemon yellow (pale and dark), flake white, vermillion, Venetian red, Indian red, rose madder, cobalt, emerald oxide of chromium. For skies he favors cobalt, pale lemon and vermillion; and for flesh, cobalt and emerald oxide of chromium (mixed with white in gradations), vermillion and lake (mixed with white in gradations), yellow ochre, Roman ochre and burnt Sienna.

CATTLE PAINTING.

T. S., Bryan, O.—A very good background for a Jersey cow would be a tone of light gray green, suggesting distant foliage. This should be lighter in value, as whole, than the general tone of the animal. To paint this background use white, permanent blue, a little light cadmium, madder lake, and ivory black. If the cow is very light in color, make the background darker and warmer in quality, like nearer foliage. In this case, add raw umber and burnt Sienna to the colors above given, and let the general tone be darker than the cow.

A HOME-MADE "FIXATIF."

I. H., Philadelphia.—You can easily make the French "fixatif" for yourself by dissolving one part of hard white spirit varnish to seven parts of alcohol. Spray it over your charcoal drawing through a vaporizer, such as is sold for perfume.

SUNDRY QUERIES ANSWERED.

B. T. S., Syracuse, N. Y.—Megilp is an old-fashioned medium for oil colors; it is a sort of jelly, and is transparent. It is very seldom used now by artists, except for decorative painting on silk or satin, as it is apt to turn yellow.

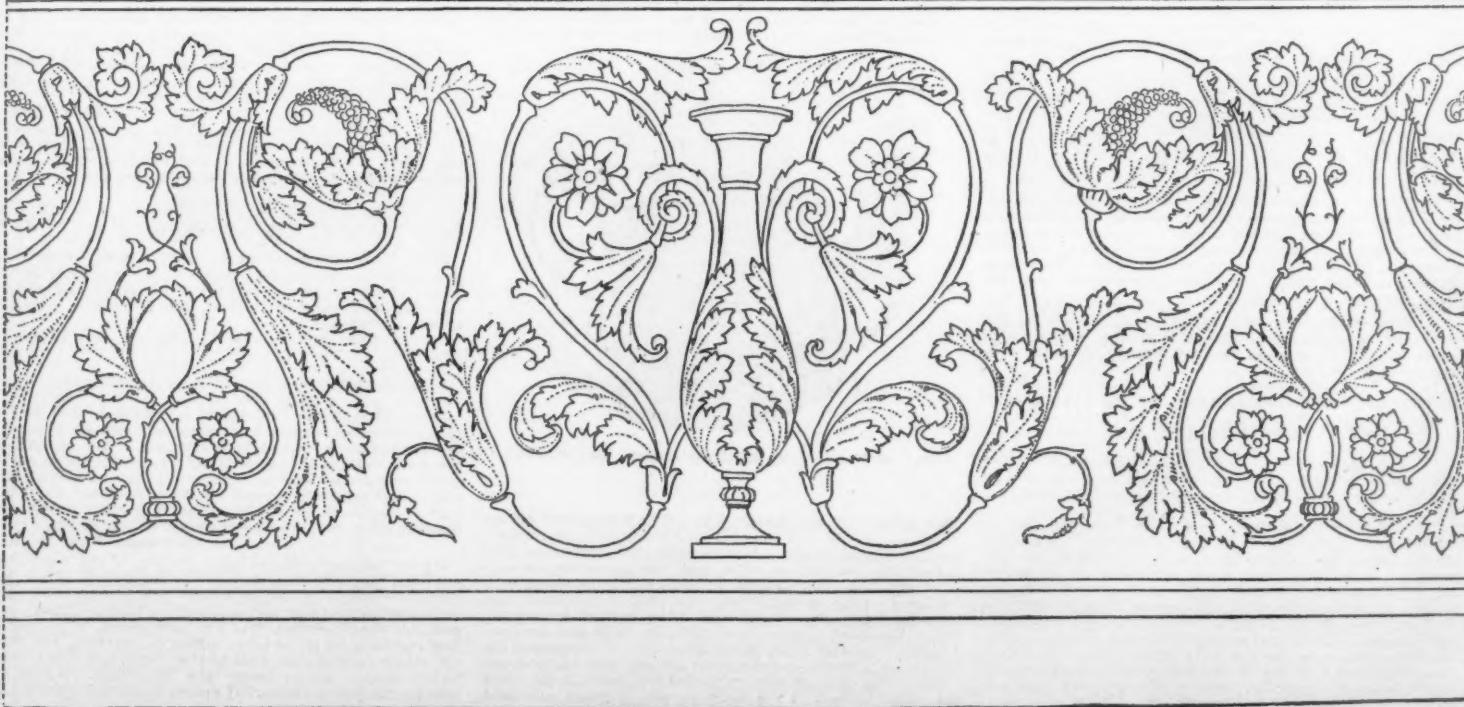
LESSIE, Little Rock, Ark.—China painting that "need not be baked" is done in oil colors, and is not true china-painting. "Amber enamel" (Pratt & Lambert's)—the firm you name is out of business—it is claimed, will preserve the painting for a considerable time, and "will stand the test of hot water."

S. L., Goderich, Ont.—"Splashers" may be painted on canvas, plain linen, ribbed duck, or any other such material. A good effect is obtained by using oil colors on transparent muslin and lining it with some harmonizing tone of silesia. In this case the colors should be thinned with turpentine, and blotting paper should be used under the muslin during painting.

CONSTANT READER, New York.—The term "warmth" in painting signifies that the color or tone in question has a great deal of yellow in it, as that color gives mellowness. Too much yellow makes a tone "hot." A cold tone is one in which the absence of yellow is distinctly felt. If, for instance, you try to paint a blue sky with cobalt, Antwerp, or permanent blue, without using any yellow, the result will be a cold, disagreeable effect.

S. L., Goderich, Ont.—(1) Your ideas about the black background are correct. A plain black background is not artistic, and the background to a study from nature should always represent the tone which might naturally be behind it. It is well to place a piece of stuff the exact tone you wish to paint behind the object. (2) It would assuredly be an advantage to make studies from still-life before working out of doors. Select simple objects, such as fruit, vegetables, bric-a-brac, drapery, flowers, nuts, and, in fact, anything with agreeable color and form. Again, you are right in your idea that nature should not be forced. In making studies from nature everything should be painted, as nearly as possible, exactly as it is seen. The rich brown shadows you speak of are not natural, and should be avoided. Compare each tone with its surroundings before painting.

S. E. E., Trenton, N. J.—The following colors in oil may generally be depended on as permanent: *Reds*: Vermilion, Venetian red, Indian red, light red, carmine madder, rose madder, crimson lake. *Yellows*: Aureolin, yellow ochre, raw Sienna, deep cadmium, medium cadmium, strontium. *Browns*: Burnt Sienna, raw umber, burnt umber. *Greens*: Cobalt green, Malachite green, green oxide of chromium. *Blues*: Real ultramarine, French ultramarine, cobalt, ultramarine ash, cerulium, Antwerp blue. *Whites*: Zinc white, Chinese white. Lemon yellow is slightly fleeting, but its whole color never goes, and as it is a useful delicate yellow, it is well to add it to the palette. Naples yellow is also difficult to dispense with, but it must not be mixed with Antwerp blue. Of whites we ought to add, probably, flake white; for although it turns gradually black when exposed to the air, it can be preserved by varnishing, and it is too useful to be omitted from the palette. Devoe's flake white is unexcelled. Zinc white is the only perfectly permanent white, but it is too thin to use agreeably.



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THE MORGAN PICTURE SALE.

LIST OF THE PICTURES, PRICES AND NAMES OF THE BUYERS AND DEALERS.

The following table may be accepted as strictly accurate. The initial at the end of each line stands for the name of one of the five dealers, Avery, Cottier, Knoedler, Reichardt, and Schaus, from whom Mrs. Morgan bought all her foreign pictures, with the two exceptions of the water-color by Passini (No. 105), sold to her by Herter Brothers, and "Gathering Mussels," by Teyssonnieres (No. 7), bought of Mr. Keppler.

No.	Artist.	Title.	Buyer.	Price	Price	Deal.	Buyer.	Title.	Buyer.	Price	Price	Deal.
1—Hague.	"The Signal".	H. S. Williams.	\$550	\$755	R.	120—Diaz.	"L'ile des Amours".	J. A. Garland.	12,000	3,900	S.	
2—Seifert.	"Head of Young Girl".	W. J. Williams.	175	300	R.	121—Rousseau.	"A Quiet Pool".	Avery.	3,500	4,500	A.	
3—Epp.	"Knitting".	H. S. Wilson.	550	800	R.	122—Detaille.	"A French Lance".	J. S. Wilson.	3,500	1,950	K.	
4—Beyle.	"Fishing for Sole".	H. Ogden.	1,050	1,500	R.	123—Van Marcke.	"Cattle Reposing".	J. Wysong.	1,900	2,650	A.	
5—Valton.	"Girl and Parrot".	H. S. Wilson.	150	225	C.	124—Gefzeltner.	"The Puzzled Priest".		3,000	2,575	K.	
6—Pokitonow.	"Landscape".	Schaus.	850	875	K.	125—Ary Scheffer.	"Christ in the Garden".	J. E. Scripps, Detroit.	1,750	975	A.	
7—Teyssonnieres.	"Gathering Mussels".	J. Cohnfeld.	75	350	C.	126—Delacroix.	"Landscape".	C. Bradley.	2,000	950	C.	
8—Fromentin.	"The Pursuit" (w. c.).	Knoedler.	750	725	A.	127—Matthew Maris.	"Village in Holland".	Schaus.	950	1,295	A.	
9—Fromentin.	"Hawking" (w. c.).	Knoedler.	750	550	C.	128—Domingo.	"Head of a Spanish Cavalier".	Ph. Van Volkenburg.	9,000	6,000	C.	
10—Hervier.	"Kitchen Interior".		1,750	475	C.	129—Millet.	"French Cuirassier".		12,000	4,975	C.	
11—Troyon.	"Cattle and Horses".		3,000	1,050	C.	130—Monticelli.	"Dressing Flax".		3,500	1,300	C.	
12—Hebert.	"Madonna and Child".	J. W. T. Walters, Balti-	800	950	R.	131—Cabanel.	"Adoration of the Magi".	Donald Smith.	1,500	1,400	A.	
13—Meyer v. Bremen.	"Gathering Wild Flowers".	C. Britton.	1,000	2,100	K.	132—Corot.	"Desdemona".	P. H. Sears.	6,500	4,800	S.	
14—F. Miller.	"Return of the Fishing Boats".		1,000	250	K.	133—Troyon.	"Landscape and Cattle".	Knoedler.	14,000	6,550	S.	
15—Jacquet.	"Suzanne".	Thomas Newcomb.	1,600	1,075	R.	134—Schreyer.	"Return to the Farm".	H. S. Wilson.	2,500	3,100	S.	
16—Metting.	"Domestic Interior".		2,500	800	C.	135—Rosa Bonheur.	"Arab at Fountain".	R. G. Dunn.	22,500	18,300	S.	
17—Diaz.	"Oriental Woman".	H. S. Wilson.	3,000	1,550	S.	136—Rosa Bonheur.	"Landscape and Cattle".		2,500	2,750	K.	
18—O. Becker.	"Head of Peasant Woman".	Wm. Rockefellar.	3,000	475	C.	137—Diaz.	"Children Playing with a Kid".	Donald Smith.	3,500	3,750	K.	
19—Corot.	"Landscape".	I. Inglis.	3,000	1,050	C.	138—Beyle.	"Gathering Mussels".		3,500	750	R.	
20—Vollon.	"Study of a Donkey".		3,000	1,050	C.	139—Clays.	"On the Thames".		3,000	1,150	S.	
21—Lhermitte.	"Spinning".	Wm. Woodward.	3,500	1,000	C.	140—Delort.	"My Neighbor".		3,500	675	A.	
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23—Seitz.	"Mother and Infant".		4,000	925	A.	142—Rousseau.	"Landscape".	S. D. Warren, Boston.	4,250	3,500	S.	
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30—F. S. Bonvin.	"A Pinch of Snuff".	J. T. Williams.	5,000	2,550	C.	149—Henner.	"A Standard Bearer".	Donald Smith.	50,000	15,000	S.	
31—D. R. Knight.	"Noonday Repast".	Schaus.	5,000	1,175	S.	150—Meissonier.	"The Musician".	Wm. T. Walters.	750	1,300	A.	
32—Worms.	"The Proposal".	Donald Smith, Montreal.	5,000	600	C.	151—Charles Meissonier.	"An Arab Chief".	Mrs. H. Ogden.	3,000	8,350	A.	
33—H. Cameron.	"Carrying Little Sister".	R. H. Wilson.	5,000	425	A.	152—Bonnat.	"The Cardinal's Menu".	J. E. Scripps, Detroit.	6,000	7,500	S.	
34—Escoura.	"End of the Game".	Schaus.	5,000	1,250	C.	153—Vibert.	"Nut Gatherers".	I. Belden.	300	1,025	R.	
35—Hoguet.	"Landscape".	John Jacob Astor.	5,000	1,250	C.	154—Bouguereau.	"Coming from Labor".	J. Wysong.	15,000	6,000	S.	
36—Kraus.	"A Farmer's Daughter".		5,000	1,250	C.	155—Richelet.	"The Tulip Folly".	James J. Hill, St. Paul.	7,200	5,000	A.	
37—Leroux.	"Mathes and Child".		5,000	1,250	C.	156—Gérôme.	"Roman Lady Feeding Fish".	T. W. Walters.	18,000	9,500	S.	
38—L. Leloir.	"Three Stages of Life" (w. c.).		5,000	1,250	C.	157—Alma-Tadema.	"Returning From the Fields".	Mrs. E. A. Quintard.	3,000	1,800	C.	
39—Daubigny.	"Boats on the Shore".		5,000	1,250	C.	158—Bréton.	"The Frugal Meal".	S. M. Vose, of Providence.	6,900	5,300	S.	
40—Kowalek.	"Hunting".		5,000	1,250	C.	159—Artz.	"A Cooper's Shop".					
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44—Conrad.	"A Tyrolean Inn".		5,000	1,250	C.							
45—Dupré.	"Stormy Weather".		5,000	1,250	C.							
46—Cederström.	"A Tight Cork".		5,000	1,250	C.							
47—Bouchard.	"The Pet Kid".	Wm. Woodward.	5,000	1,250	C.							
48—Paliki-Böhm.	"Way-side Fountain, Hungary".	E. H. Frishmuth, Philadelphia.	5,000	1,250	C.							
49—Brozik.	"The Falconer's Recital".	D. W. Powers, Rochester.	5,000	2,600	K.							
50—Jiminez y Aranda.	"Interesting News".	J. Cohnfeld.	5,000	4,000	R.							
51—Zamacois.	"The Singing Lesson".		5,000	4,000	R.							
52—Diaz.	"Study of the Nude".		5,000	1,250	C.							
53—Domino.	"A Spanish Inn".	Charles S. Smith.	5,000	1,250	C.							
54—Van Marcke.	"Springtime".	Knoedler.	5,000	1,250	C.							
55—J. Bréton.	"The Bird's Nest".		5,000	1,250	C.							
56—Corot.	"Nymphs Bathing".		5,000	1,250	C.							
57—Rousseau.	"Landscape and Cottages".	Knoedler.	5,000	1,250	C.							
58—Meyer v. Bremen.	"Bread and Milk".	H. W. Corbett.	5,000	1,250	C.							
59—Worms.	"Spanish Market Day".	R. H. Halstead.	5,000	1,250	C.							
60—Schreyer.	"Wallachian Post Station".		5,000	1,250	C.							
61—Gérôme.	"Vase Seller, Cairo".	J. W. Garland.	5,000	1,250	C.							
62—Diaz.	"Edge of a Wood".		5,000	1,250	C.							
63—Erskine Nicol.	"Bachelor Life".	Thomas Newcomb.	5,000	1,250	C.							
64—Blommers.	"Departure of the Fisher's Boat".		5,000	1,250	C.							
65—Ziem.	"Fishing Boats, Venice".	H. S. Wilson.	5,000	1,250	C.							
66—Plot.	"Adoration".		5,000	1,250	C.							
67—Loefstz.	"Money Changers".	H. Ogden.	5,000	1,250	C.							
68—P. P. Ryder.	"Shelling Peas".	Mrs. M. E. Ogden.	5,000	275	C.							
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Total of first night												
81—Dagnan-Bouveret.	"Violinist".	R. H. Halstead.	600	1,000	R.							
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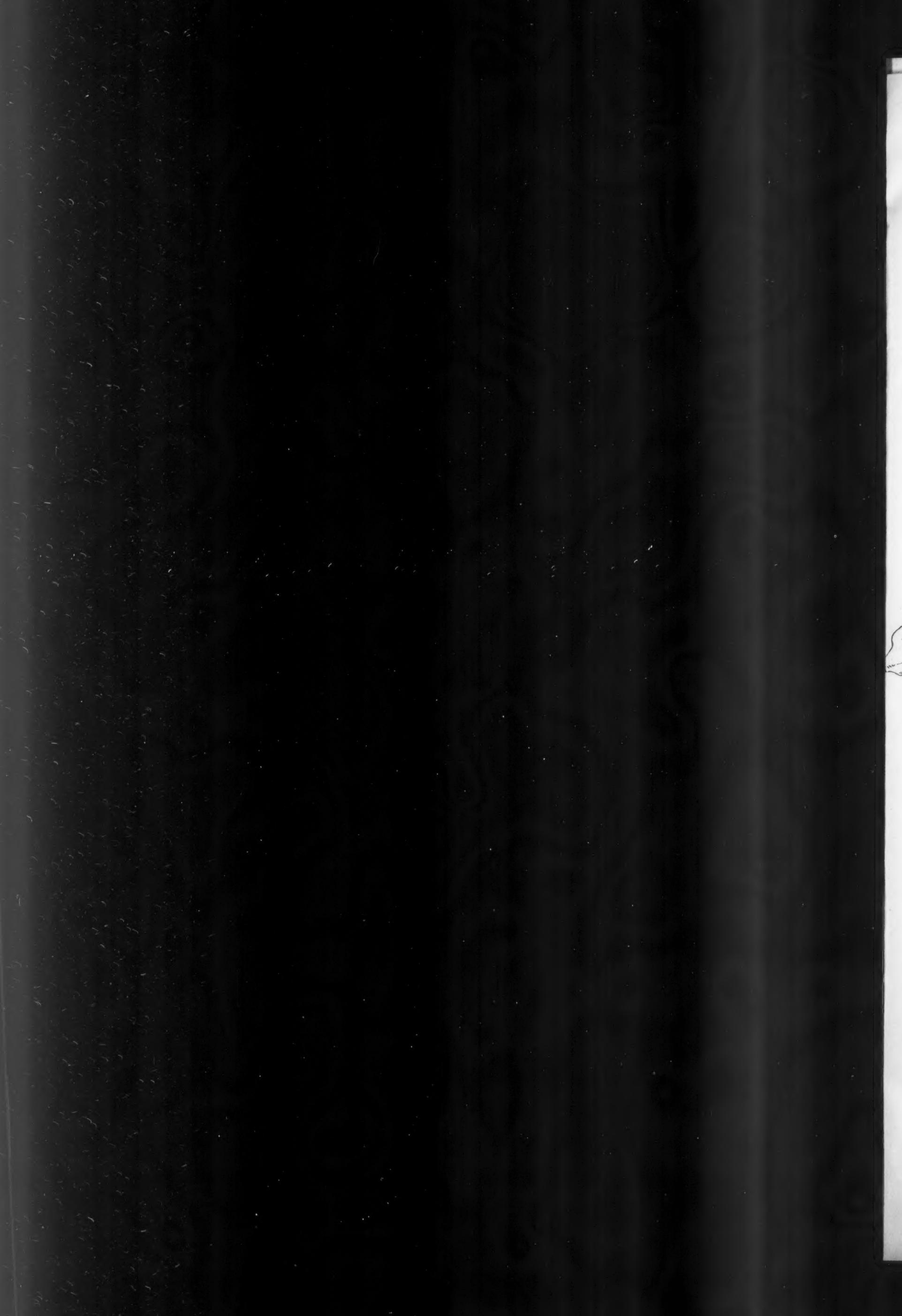




DECORATIVE HEAD. BY ELLEN WELBY.

(For instructions for treatment see the end of the Magazine.)





Supplement to The Art Amateur.

Vol. 14. No. 6. May, 1886.



PLATE 518.—OUTLINE SKETCHES.
NINTH PAGE OF THE SERIES. By EDITH SCANNELL.



Supplement to The Art Amateur.

Vol. 14. No. 6. May, 1886.



PLATE 521.—DESIGN FOR A CUP AND SAUCER. "Cranberries."

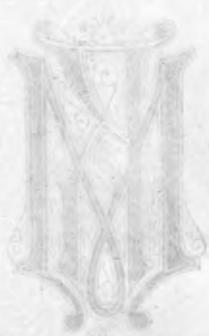
THE SIXTH OF A SERIES OF SIX. By KAPPA.

(For directions for treatment, see page 137.)



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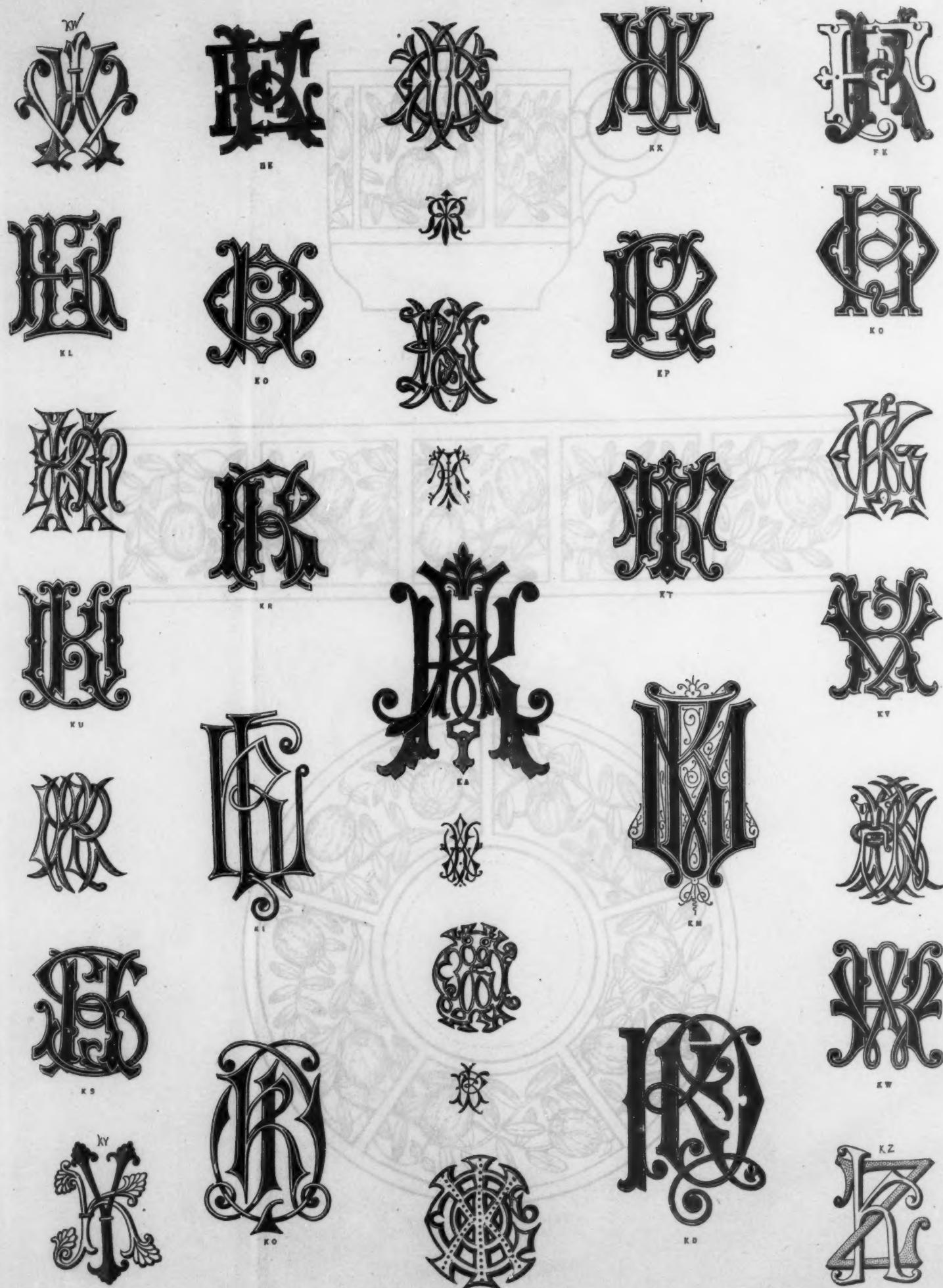


PLATE 519.—DESIGN FOR A CUP AND SAUCER.

The Successor of a Brother to the Late

PLATE 519.—MONOGRAMS. FIRST PAGE OF "K."

TWENTY-THIRD PAGE OF THE SERIES.



Supplement to The Art Amateur.

VOL. 14. NO. 6. May, 1886.



PLATE 520.—DESIGN FOR PANEL OF CARVED WOOD.



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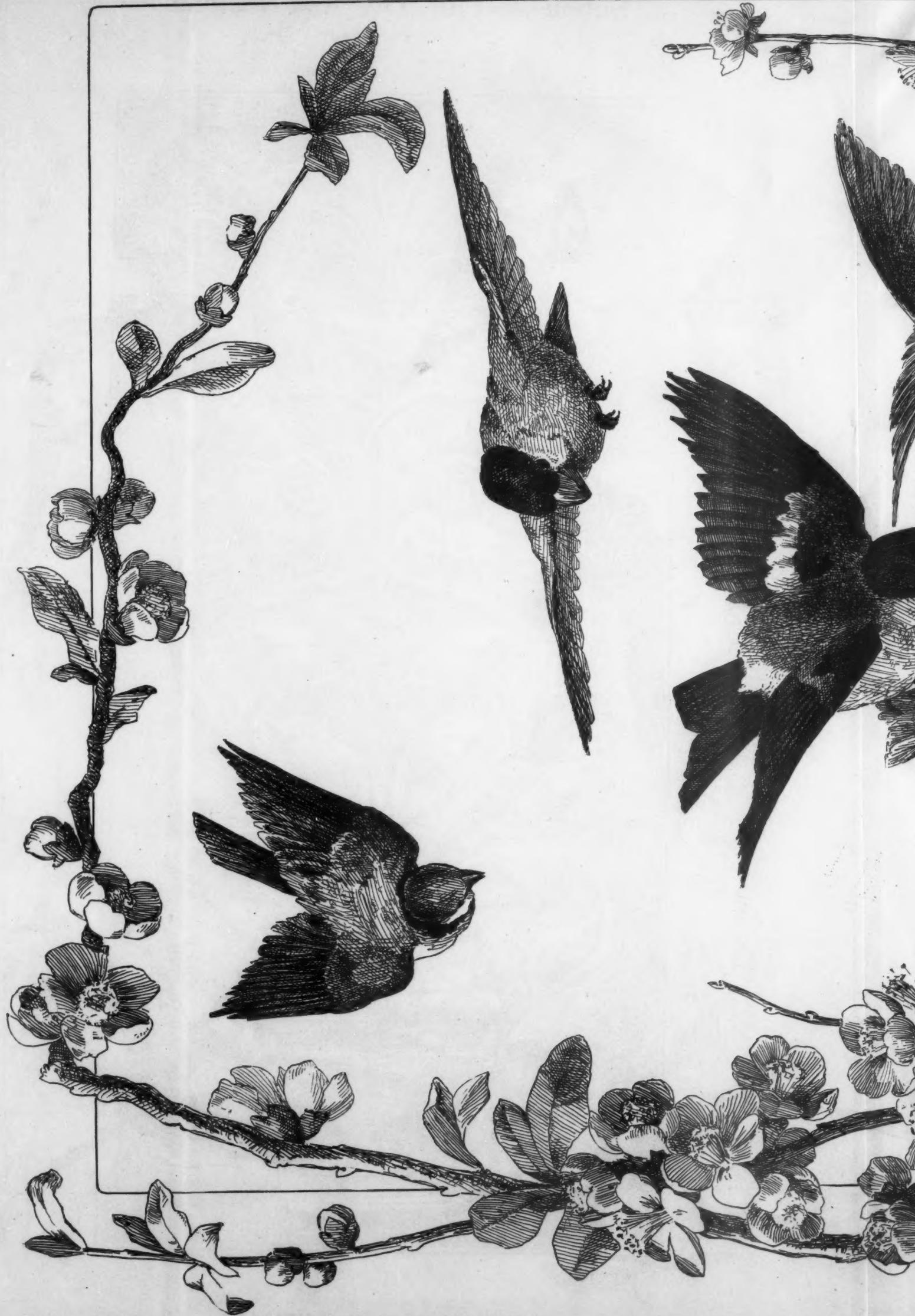




PLATE 523.—DECORATIVE BIRD AND FLORAL DESIGN. No. 3.

DRAWN BY C. M. JENCKES, AFTER C. SCHULLER.

(For directions for treatment, see page 137.)



Supplement to *The Amateur*,

BY JAMES G. COOPER, THE CLOISTER,

PLATE 285.—DECORATIVE BIRD AND STONE DESIGN. NO. 3.



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Vol. 14. No. 6. May, 1886.



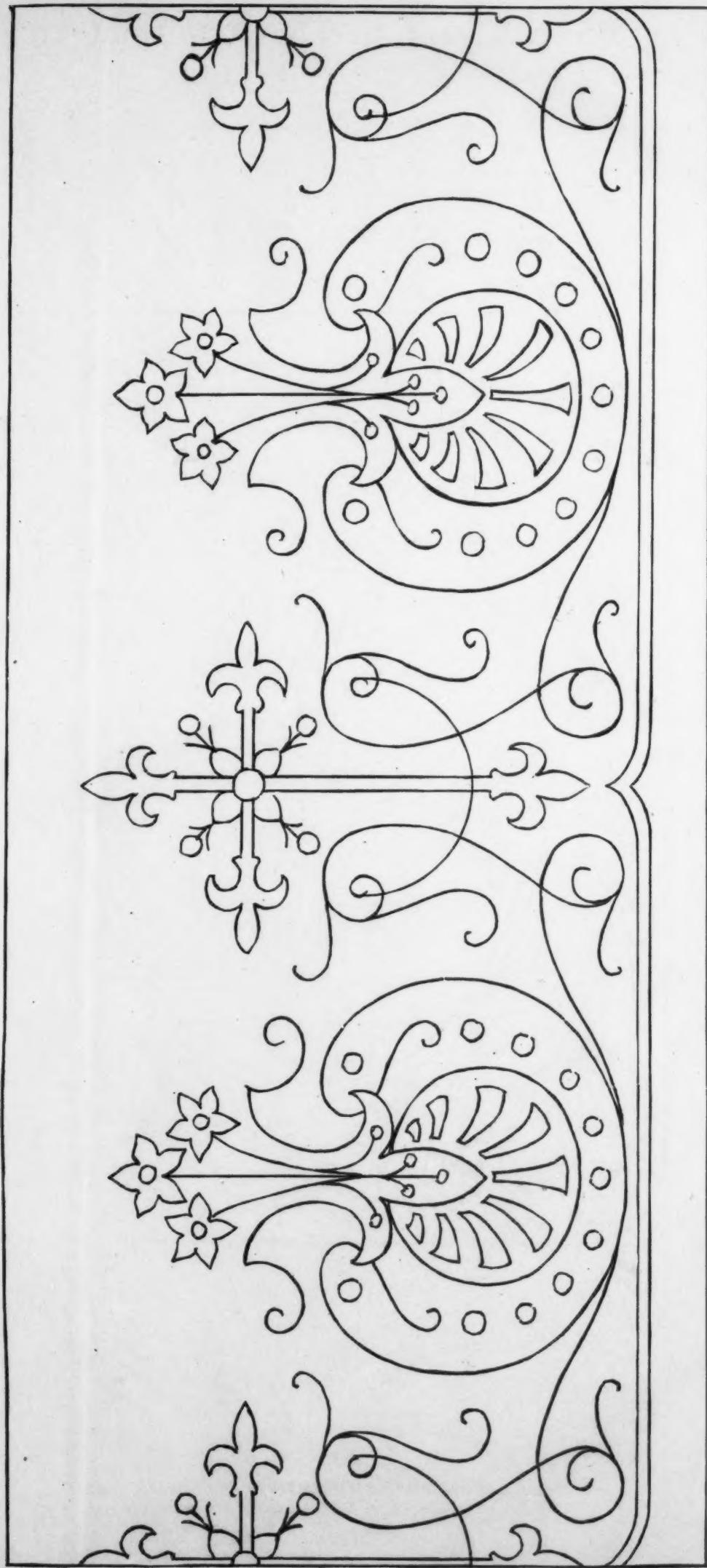
PLATE 522.—DESIGN FOR EMBROIDERED PHOTOGRAPH FRAME.

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.



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CH. MONUS, 85.

PLATE 524.—DESIGN FOR AN ALTAR FRONTAL.

